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GUITAR WORLD

GUITAR & BASS TRANSCRIPTIONS

JEFF BECK
Scatterbrain
Goodbye Pork Pie Hat

SYSTEM OF A DOWN
Aerials

AS CHOSEN BY
STEVE VAI
ZAKK WYLDE
BILLY CORGAN
KIM THAYIL
ERIC GALES
*+ MORE**

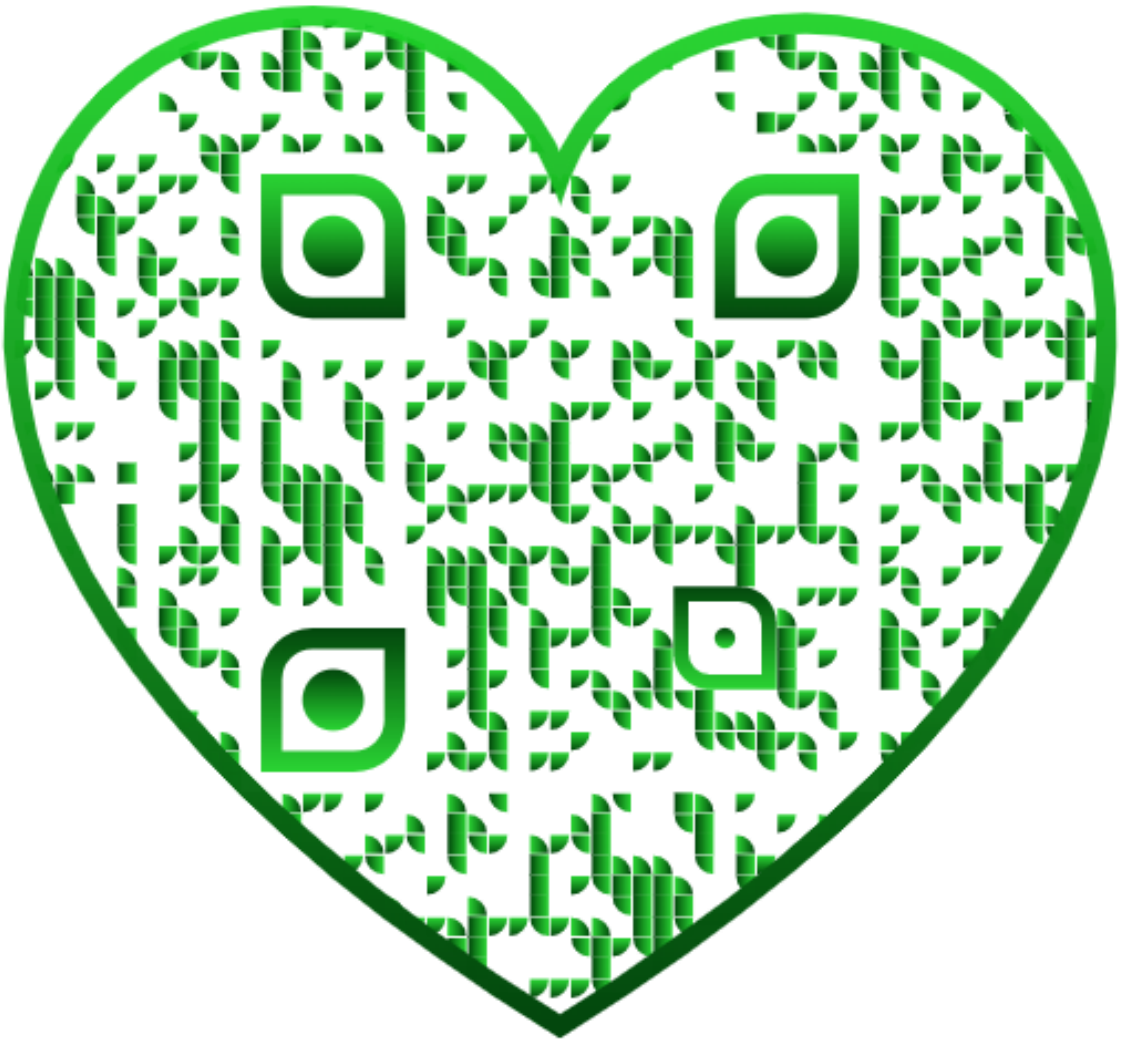
THE PEDAL ISSUE

STARS PICK THE STOMPBOXES THEY CAN'T LIVE WITHOUT!

*
Jennifer Batten
Paul Gilbert
Cory Wong
Nuno Bettencourt
Mick Thomson
John Petrucci
Samantha Fish
Steve Lukather
Richie Faulkner
Brad Paisley
Diamond Rowe
Joe Bonamassa
Robb Flynn
Marty Friedman
Scott Ian
Joe Satriani
etc, etc, etc!

+ Four **hugely influential bands** you've probably never heard before

FUTURE



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HAVE A GANDER!

VOL. 44 | NO. 5 | MAY 2023

32 CHRIS HAYES: HUEY LEWIS' GUITAR ACE

GW catches up with the guitarist whose stellar solos and riffs graced Huey Lewis and the News' era-defining songs, including "I Want a New Drug" and "The Power of Love"

36 TELEVISION'S TOM VERLAINE

Ode to a true cult hero!

40 NOVA TWINS

How these young U.K. sensations created their heavy and unique sound — and why their pedalboards remain a secret

44 PERIPHERY

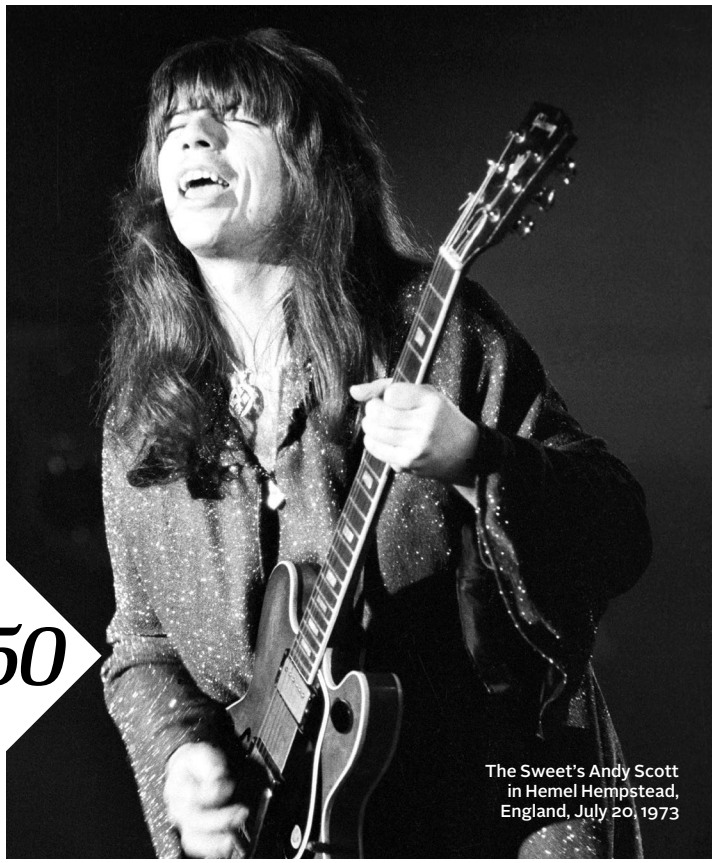
Misha Mansoor, Mark Holcomb and Jake Bowen take you deep inside their latest slice of pure Periphery riffery, *Periphery V: Djent Is Not a Genre*

50 SLADE, THE SWEET, DR. FEELGOOD...

...and Status Quo — four top U.K. bands that never made it big in America. Guitarists from all four groups explain why (featuring one of the late Wilko Johnson's final interviews)

58 HEY, WHAT'S YOUR ULTIMATE PEDAL?

A who's who of guitar greats — 63 in all! — tell us which stompboxes they just can't live without (and why)



50

The Sweet's Andy Scott in Hemel Hempstead, England, July 20, 1973

IAN DICKSON/REDFERNS

TRANSCRIBED

"Scatterbrain"
by Jeff Beck

PAGE 86

"Goodbye Pork Pie Hat"
by Jeff Beck

PAGE 94

"Aerials"
by System of a Down

PAGE 102

DEPARTMENTS

14 BORED? TRY SOUNDING BOARD!

17 TUNE-UPS

Melvins' Buzz Osborne, Nikki Lane, Vinnie Moore, Jared James Nichols, Alvvays, Gabriel Akhmad Marin, Obituary, Pat Finnerty, Peter Dankelson and 10 great last-gasp hair metal albums — plus Playlist, Introducing, Photo of the Month, some golden DOD news and more.

73 SOUNDCHECK

73. Abasi Concepts ēmi 7 Master Series
75. Cort KX700 EverTune
76. Fender '48 Dual Professional JB Edition
77. Browne Amplification The Fixer and The Carbon

78 THIS MONTH'S LESSONS

78. In Deep
by Andy Aledort
79. Tales from Nerdville
by Joe Bonamassa
80. Melodic Muse
by Andy Timmons
81. Live from Flat V
by Josh Smith

84 PERFORMANCE NOTES

110 POWER TOOLS

The **Heet Sound Products EBow** is probably one of the most underappreciated tools for guitar. It has appeared on literally hundreds of recordings and hits, yet it rarely gets mentioned — even by players who have used one!

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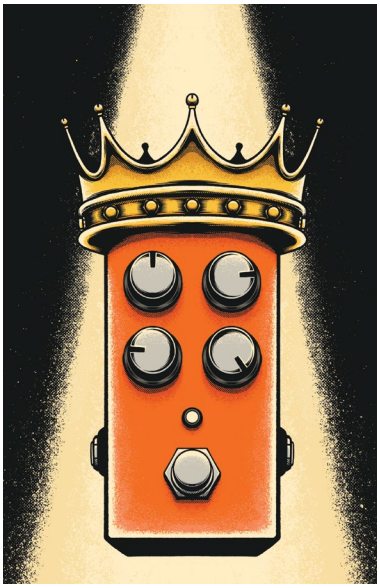
THE AGE OF THE PEDAL



ADAM FORSTER (KINGLY PEDAL) CLAUDIA SCHMIDT/SKETCHY PEDALS (GW PEDAL)

I'VE SAID IT before [*in my February 2023 Woodshed, for instance*], and I'll say it again: It's all about the pedals these days — at least in my neck of the woods. They're small, they're cool looking, they sound amazing and, in the grand scheme of things, they're generally inexpensive. Excluding strings, picks, cables, capos, slides, clip-on tuners, used Krivo pickups and Red Stripe beer, a pedal — new or used — is one of the least expensive ways to bask in that addictive new-gear glow.

A few months ago, *Guitarist* — one of our nifty sister magazines from across the pond — ran a similar story called "The Greatest Pedals of All Time." For this issue of *GW*, we grabbed that feature, bought it a new shirt and a bowl of soup and gave it a major *GW*-style overhaul, complete with a whole new (and damn sizable!) set of big-name pedal users — from Scott Ian to Steve Vai to Zakk Wylde to Eric Gales — courtesy of the always reliable Amit Sharma, whose work has happily been featured in *GW* several times over the past few wacky years.

JOE PERRY CALLED ME LAST WEEK: And while the venerable Aerosmith guitarist was happy to be included in our Jeff Beck "tributes" feature in the April 2023 issue, he wanted to clarify something: When Perry was a teenager and waited for Beck outside the stage door in Boston, he said, "Jeff, I just have to shake your hand; you're the best in the world." Beck's simple reply was "Thanks" (and not the longer reply that appears on page 51 of the April issue). We apologize to Joe and hope to be speaking to him again soon. After all, *Aerosmith* turned 50 earlier this year!

CORRECTIONS: We misspelled Lari Basilio's last name on our March 2023 cover (We also called her "Lario" in Performance Notes). We regret the errors and urge readers to check out Lari's latest album, 2022's *Your Love*.

— Damian Fanelli

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Bonamassa went Bolin for dollars

[*Referring to the January 2023 issue's biggest guitar news of the year*] That 1960 Les Paul Standard that Joe Bonamassa added to his collection wasn't just a valuable old Gibson. That guitar (with its added Bigsby and pickup changes) was altered and played by the late (and underappreciated) guitar legend Tommy Bolin.

While Tommy never owned the guitar, it was on loan to him while he recorded with Deep Purple, Billy Cobham and Alphonse Mouzon, as well as recording his solo albums, *Teaser* and *Private Eyes*. Joe didn't acquire it because it was just another Les Paul (he has plenty of those); he got it because it was played by Bolin. As a collectable Gibson, it's worth about $190,000. As a part of rock history, it's priceless.

— Randy Forgo

Malmsteen was robbed!

I've been a subscriber since 1984. "The 50 Greatest Moments in Electric Guitar History" [*March 2023*] is a great article, but how do you miss Yngwie Malmsteen's 1984 release of *Rising Force*? He basically invented neoclassical shredding and sent a million blues-based rockers to the woodshed. He created a new sound, technique and style that became the foundation for a new sound in metal that permeated into the styles of countless modern players. With all due respect to Buckethead, I think Yngwie should've had his own entry!

— John D., Philadelphia

George, John & Paul have still got it

That spread on the Beatles in the February 2023 issue was one of the best things you've ever published! I'll be going back to read it again and again for sure. I would love to see similar deep dives on other iconic bands and/or albums in the future.

— Marc Rice

No claps for the Wolfman?

Please stop trying to convince everyone that Wolfgang Van Halen is worthy of so much attention [*January 2023*]. If Eddie Van Halen wasn't his dad, you'd never have heard of Wolfgang. I know many people who can outplay him, write and sing better than him that you'd never hear about outside of a 100-mile radius. Sure, he's seemingly a nice guy, but it's a slap in the face to all the talented, worthy musicians who've never received any attention from *Guitar World*.

— Jerry Freese

That's how we Hüsker Dü it

Bob Mould is a hero of mine, and it brought a smile to my face to see his pedalboard featured, along with his explanation and breakdown of it [*February 2023*]. I really appreciated seeing the legend in your pages. Thanks for the great work!

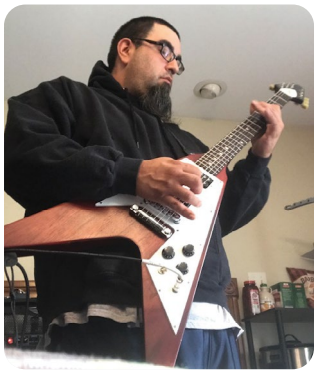
— Josh McCullough

Some cool tunes to transcribe

As a longtime *Guitar World* subscriber, I commend the staff for picking songs that are a nice mix of old and new. Along those lines, I'd like to make a few transcription suggestions by bands that are influential and that don't seem to have any tabbed songs: Dada ("Dorina"), plus [*something by*] Khruangbin and Big Star.

— Bruce Bacon

DEFENDERS *of the Faith*



Michael Casias

AGE: 44
GUITARS: 2006 Gibson V and a pair of Squier Telecaster Custom II's
SONGS I'VE BEEN PLAYING: Rush "Working Man," Blue Oyster Cult "Godzilla," Buckethead "Ghosts of Broken Eggs"
GEAR I WANT MOST: Gretsch resonator, Gibson Hummingbird, Marshall 1959 100-watt Super Lead head

Jay Longwell

AGE: 61
GUITARS: Fender Player Strat with custom Porter pickups, Yamaha AC3-R acoustic
SONGS I'VE BEEN PLAYING: Brian Setzer "Rock This Town," Eric Clapton "Old Love," ZZ Top "Sharp Dressed Man," Tom Petty "Runnin' Down a Dream," the Allman Brothers Band "One Way Out," Foghat "I Just Wanna Make Love to You," Dire Straits "Money for Nothing"
GEAR I WANT MOST: Fender Hot Rod Deluxe, PRS Custom 22

Justin Lopeman

AGE: 35
HOMETOWN: Olympia, WA
GUITARS I OWN: Fender '78 Musicmaster, Fender '74 Bronco, Fender '69 MIJ Mustang, Yamaha beginner acoustic, Glarry bass
SONGS I'VE BEEN PLAYING: Ween "Falling Out," Hole "Violet," Sublime "STP"
GEAR I WANT MOST: Fender Custom Shop USA Duo Sonic, Fender USA Bass VI

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READER ART

OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **GWSoundingBoard@futurenet.com** with a JPG or PDF of the image!

JIMMY PAGE BY ROBERT MOWAT

JIMI HENDRIX BY MAX NOSS

Tony Pilasiewicz

AGE: 55
HOMETOWN: Downers Grove, IL
GUITARS: Jackson RRX24, Ibanez RG 570
SONGS I'VE BEEN PLAYING: Led Zeppelin "The Rover," Dio "Holy Diver," Skid Row "Youth Gone Wild"
GEAR I WANT MOST: '59 Gibson Les Paul (Tobacco Burst), '58 Gibson Explorer

Javier Vidaurre

AGE: 45
HOMETOWN: Houston, TX
GUITARS: Gibson Les Paul (goldtop Std '50s, Standard 2016 and others), Stratocaster, Telecaster Ultra, Flying V, SG, Revered and others
SONGS I'VE BEEN PLAYING: Alice in Chains "Man in a Box," Led Zeppelin "Immigrant Song," Megadeth "Tornado of Souls," Soundgarden "Spoonman"
GEAR I MOST WANT: Gibson ES-335, Les Paul Bustom Black Beauty, Friedman amp (Jerry Cantrell signature)

Howard Ross

AGE: 55
LOCATION: Westlake, OH
GUITARS: Fernandes Ravelle, Fender Lead III (original release)
SONGS I'VE BEEN PLAYING: Kiss "Parasite Lady," Ace Frehley "Rip It Out," Collective Soul "To Where the River Flows" and an original called "OuterSpace"
GEAR I WANT MOST: EVH 5150 half-stack!

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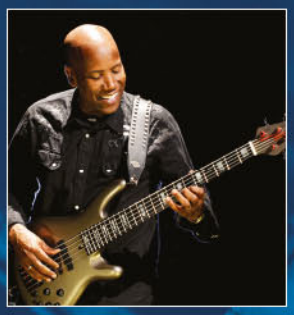
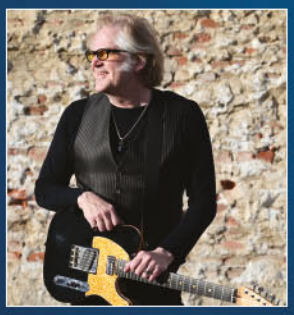


Nathan East

Kirk Fletcher

Donna Grantis



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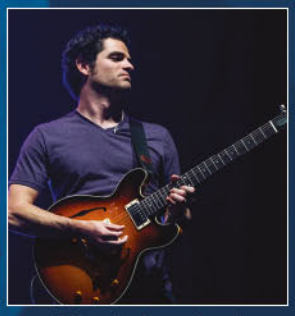
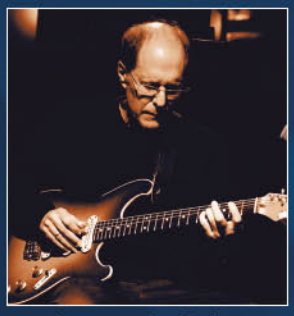


Mark Lettieri



Lorne Lofsky

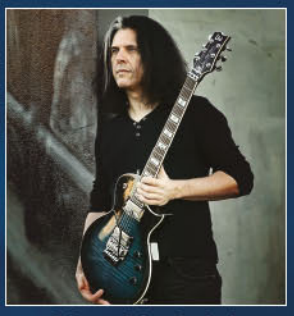


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PHOTO BY SCOTT LEGATO/GETTY IMAGES

The Melvins' Buzz Osborne at Royal Oak Music Theater in Royal Oak, Michigan, April 3, 2022

A Bad Moon Still Rising

"PEOPLE WONDER HOW THE MELVINS ARE STILL HERE," BUZZ OSBORNE SAYS. "THE SIMPLE ANSWER IS WE NEVER STOPPED"

By Andrew Daly

THE MELVINS AREN'T for everyone. Does that mean the duo of Buzz Osborne and Dale Crover — flanked by longtime Red Kross bassist Steven McDonald — haven't carved out a niche in this world? No way. But if you're expecting the Melvins to ring in as commercial darlings, you'd be sorely disappointed. Does that mean they care? Not a chance.

"It's not like we're trying not to sell records," Osborne says. "That's just how it worked out for us. I've learned that the world's not a right place. We don't bother trying to sell records; we do whatever the fuck we're doing. And even if that doesn't work, all is well. It's better to stick with what you like without letting the perverse thinking of others influence what you do."

True to form, the Melvins' latest effort, *Bad Moon Rising*, is an unholy amalgamation of their diverse influences. Like most of their releases, it's gloriously uneven, battering listeners' psyches to within an inch of their patience, only to gleefully shift gears once more.

"It's just business as usual for us," Osborne says. "We have no reason for why we do the things we do. The basic song structures are rehearsed, but my solos are whatever I feel at the moment. I'm not →

interested in following rigid structures. But these songs all seemed to fit together; you've got a crazy long one like 'Mr. Dog Is Totally Right,' and then probably the catchiest song we've ever done, 'Hammering.' And for those who think I hate pop music, 'Hammering' is my favorite. So you all can keep trying to figure us out."

Osborne's mindset as an anti-conformist warrior within rock and metal is hard-earned through years of battle. With that in mind, listeners just hopping on the bandwagon might be surprised to find out that in the Nineties, the Melvins were Atlantic Records' answer to their grunge-steeped prayers.

"We thought Atlantic would take one album from us, hate it and be done," Osborne says. "But they did three, which is still surprising to us. People told us they were surprised, but trust me, no one was more surprised than us. But it's not as if we thought we'd sell millions of records. We considered it a sideroad, and we hoped we would come out in a better position than before. It's hard to say if that is the case or not."

In the years since, Osborne and his cohorts have unintentionally done everything in their power to buck the stigma of "grunge" that's been unfairly attached to them. But it's a tough sell because new fans seem to be perpetually drawn to Atlantic-era records like 1994's *Stoner Witch*, 1993's *Houdini* and 1996's *Stag*. Tougher still, some seem to have a difficult time digesting challenging records like *Bad Moon Rising*.

"We've never given a shit about what people think," Osborne says. "If we did, we wouldn't operate the way we do. We make the music we want to make. People can think whatever they want, right? Lots of people have tons of stupid opinions without having any concept of what we do. That's okay. I can't help that. There is no accounting for stupidity. Why the fuck would I try and argue with ignorance?"

"Lots of people have tons of stupid opinions without having any concept of what we do. That's okay. I can't help that. There is no accounting for stupidity"
— BUZZ OSBORNE

Even with a cult fan base that packs theaters and scoops up their offbeat releases, there's no denying the Melvins' road has been more grueling than some of their contemporaries. But if you think the Melvins harbor regrets, Osborne kicks that notion square in the teeth.

"We did not pursue major labels; they pursued us," he says. "And we still do not pursue labels, so nothing has changed. We've dealt with a lot of dumb shit-eating morons in this business. And plenty of bands from that Nineties era begged labels to help them sound commercial and sell records. That was never us. Atlantic left us alone; I don't know why, but fuck, we delivered. I'd sign on for those terms again in a heartbeat. We charted our course, and we've followed it from the very beginning."

With yet another record unleashed unto the masses in *Bad Moon Rising*, it seems that the Melvins aren't stopping anytime soon. Moreover, with the band's 40th anniversary coming up this year, the skinny on metal's indie darlings seems simple: they're going to live out their wildest dreams via "weird rock music."

"People wonder how we're still here," Osborne says. "The simple answer is we never stopped. People ask how Dale and I have made it work for so long, and that's simple, too: it comes down to trust and understanding. I don't trust him, and he doesn't understand me. But look, we never took a break; we've been working the whole time. We didn't pack it in as most bands did, and we're dedicated daily to what we do. We're proud of that. I'm invigorated by the fact that this still works and that I wasn't wrong in my vision. I'll stop when I don't feel like doing it anymore or when no one cares. You can let us know when that is."

INTRODUCING

BBQT
Sleazeography (Bandcamp)
SOUND BBQT is Gabbie Bam Bam, blasting out of Austin with an incendiary mix of sleazy rock 'n' roll, cut through with hints of punk and Seventies glam rock. The sound varies from lo-fi to no-fi at times, but you can't keep a great song down, and the album is awash with instant-hit choruses and searing, no-frills guitar lines.
KEY TRACK "Jumpouts"

The Velvet Hands
Sucker Punch (Jam X/Blood Records)
SOUND This U.K.-based outfit channel the spiky angularity of XTC and the cool attitude of the Strokes, combined with elements of the Jam and classic U.K. punk. Incisively melodic guitar lines weave around chopping rhythm guitars, balanced precariously over thundering basslines, while the edgy vocal keeps the needle bouncing in the red.
KEY TRACK "Meet Me in the City"

Host
IX (Darkwave)
SOUND Featuring Paradise Lost vocalist Nick Holmes and guitarist Greg Mackintosh, Host cut and paste influences — ranging from Depeche Mode to New Order — through a dark gothic filter that adds layers of atmospheric, prog-like doom. Guitars soar over rumbling synth lines and deep layers of delay add an emotionally epic feel to proceedings.
KEY TRACK "Tomorrow's Sky"
— Mark McStea

VIOLETA ALVAREZ (BBQT) THE VELVET HANDS OFFICIAL BALAZS SZABO (HOST)

Alvvays, featuring guitarists Molly Rankin [*center*] and Alec O'Hanley

Alvvays

WHAT'S THE KEY TO FINDING THE RIGHT GUITAR TONE? FOR THESE TORONTO INDIE ROCKERS, IT'S PRETTY SIMPLE: CRANK UP THE AMPS!

By Mike Huguenor

"STUBBORN" IS LIKELY not the first word one thinks of when listening to *Blue Rev*, the dreamy new album from Toronto indie rockers Alvvays. But there is one thing the group insists on stubbornly.

"We're really stubborn about the volume of the guitars," says singer/guitarist Molly Rankin. "I just want them to be loud and menacing."

From the very beginning, Alvvays' songs have featured sharp, studied guitar work, often poking out from beneath layers of tape saturation and synth wash. The band's second album, *Antisocialites*, leaned heavily on synths for its hypnagogic sound, but on *Blue Rev* the band puts the guitar front and center, pushing the sonic envelope just about as far as it will go. Though the band cite Eighties twee and college rock as their primary influences, to find the right guitar tone, they'd often use a simple, classic technique: turning up the amp all the way.

"Sometimes the best tone is just a truly dimed amp," says guitarist Alec O'Hanley.

O'Hanley's guitar positively bursts forth on opener "Pharmacist," cutting through the hazy mix like a familiar face in a dream. His tone on the song, particularly its explosive final lead, came about through cranking a tiny 9V Supro amplifier.

"It's like the most glorious, devastating sounding thing," Rankin says. "I could listen to it for the rest of my life."

> **"We're really stubborn about the volume of the guitars. I just want them to be loud and menacing"**
> — MOLLY RANKIN

On *Blue Rev*, O'Hanley and Rankin also experimented with alternate tunings for the first time, heightening the group's already distinct guitar-jangle.

"'Easy on Your Own,' in my mind, had some heavy Malkmus energy," O'Hanley says, referencing Pavement guitarist/singer Stephen Malkmus. "So I looked up the tuning for 'Silence Kid,' put it in slacker tuning, and that sort of unlocked the song for me."

Elsewhere, the band dedicate a song to one of the few true gods of indie rock guitar, the late Tom Verlaine of Television. Like Rankin, Verlaine famously played a Fender Duo-Sonic. Appropriately, he also once titled a song "Always."

"Me, Kerri and Al were all trying to figure out what to call that song," Rankin says. "It just felt kind of like a bold choice. Maybe we were just in a bold mood."

WHAT'S ON MY PLAYLIST

TEENY
OF WIG WAM

1
Judas Priest
"Firepower"
I really love this song's powerful guitars and sound. The production on that album [Firepower, *2018*] is great, along with Ritchie Faulkner's guitar playing. He's been a true inspiration for me as a guitarist. Meanwhile, Rob Halford's voice is on another planet!

2
Avenged Sevenfold
"Hail to the King"
I was a fan of their older records as well, but I really like the way they've gone toward the mainstream here. It's a well-constructed piece.

3
Van Halen
"I'm the One"
Hail to the king — King Edward, my all-time hero! I could've picked anything in the Mark 1 era, but this song really does have it all. The groove, the skills, the fun — and it's from one of my favorite albums! Not a week goes by that I don't listen to Van Halen.

4
Gary Moore
"Still Got the Blues"
Another one of my favorite players. He always hit the right notes, and it becomes quite clear on this song. His time with Thin Lizzy [*inspired me to get into*] music at a young age.

5
Black Stone Cherry
"White Trash Millionaire"
I really love this song and its sound, as well as the singer. This album [Between the Devil & the Deep Blue Sea, *2011*] has got lots of good songs with an old, great sound. They're doing great in Europe.

WIG WAM'S NEW ALBUM, *OUT OF THE DARK*, IS OUT NOW VIA FRONTIERS MUSIC.

ELEANOR PETRY (ALVVAYS) PATRIC ULLAEUS (TEENY)

Jared James Nichols at The Basement East in Nashville, January 17

TERRY WYATT/GETTY IMAGES

Jared James Nichols

FOR HIS INTENSE NEW ALBUM, THE PENTATONIC ROCKER DIGS DEEPER INTO HIS PERSONAL EMOTIONS

By Andrew Daly

JARRED JAMES NICHOLS' personal growth over his first two records stands in stark contrast to the pentatonic-loving, single-coil throwback he's made out to be. And if the Les Paul-slinging guitarist's third record, this year's *Jared James Nichols*, is any indication, the soon-to-be 34-year-old guitarist appears to be reaching a peak.

"I've long been a person who loves songs," Nichols says. "But I've always approached things with a guitar-oriented head. That bled over into everything I've done. But with this record, I didn't think about how I might dazzle someone with the guitar; I just focused on my writing style."

It's plain to see that Nichols — a guitarist known for blues-driven theatrics energized by an effervescent personality — is digging deeper. It would be all too easy for Nichols to lean into what he knows, but this time around, Nichols seems to be showing emotional resonance not formerly present.

"Instead of thinking about shredding, I focused on my writing and the emotions I felt," Nichols says. "In the past, the song was a catalyst to get my rocks off, but I feel like my eyes are open now. There's a song on the record called 'My Delusion,' which means a lot because it was ripped straight from my heart. You can hear that when you listen to it, and that's new ground for me. Once I got that one written and recorded, that song was confirmation that I was heading in the right direction.

"Another one that means a lot for personal reasons is 'Easy Come, Easy Go,'" he adds. "I lost my dad to cancer in 2020, and it's written about all that came with that. While recording it, I remember my guitar was feeding back from the amp so hard that I thought it might explode. It was almost like my dad was there with me. It's a cool moment on the new record, and one that I'll always remember."

On the precipice of what Nichols calls his "most personal album," the future seems bright. When Nichols first appeared on the scene, few predicted the uptick in retrospective reverence for a genre wheezing to a halt. As for Nichols? He's reveling in the zeitgeist's new-found love for classic rock.

"Maybe it's just the humanity behind it all," Nichols says. "I wasn't around in the heyday, and I don't claim to be a 'throwback.' But I think this generation wants something more than the computerized stuff we hear on the radio. So, with my new album, I'm tapping into that. I love this music. Do I think it'll ever be the biggest in the world again? No. But who cares? What can I say? Life is short, man. I'm just gonna rock 'n' roll until I die."

"I think this generation wants something more than the computerized stuff we hear on the radio"

"There's been a lot of challenges, but you just can't dwell on them," Peter Dankelson says. "Things could always be worse, so it's best to look on the bright side"

Peter Dankelson

WITH AN ACE BAND BEHIND HIM, THE YOUNG GUITARIST WON'T LET GOLDENHAR SYNDROME HOLD HIM BACK

By Joe Bosso

BY ANY MEASURE, 21-year-old Peter Dankelson has already faced a lifetime of adversity. Born with a rare craniofacial condition called Goldenhar Syndrome (characterized by abnormal development of the eye, ear and spine), he's undergone 37 surgeries to correct jaw and airway defects, and he's fitted with a Cochlear implant to do the work of a missing left ear.

"There's been a lot of challenges, but you just can't dwell on them," Dankelson says. "Things could always be worse, so it's best to look on the bright side. My family has always supported me, and I've had many other people who have helped me along the way."

A longtime music fan, Dankelson experienced a lightbulb moment six years ago when he heard AC/DC's *Back in Black*. "It just hit me, and I said to my dad, 'I think I want to play the guitar,'" he says. "Fortunately for me, my father played when he was younger, and he pulled out his guitar and amp. From that moment, I started playing all the time. Whenever I came home from school, I picked up the guitar. I just fell in love with it."

Dankelson's development as a player was remarkable. Before long, he could jam along to his heroes such as Angus Young, Billy Gibbons, Slash, Gary Moore and Paul Kossoff. "I gravitated to the blues-rock guys," he says. "My thumb on my fretting hand has no muscle, so I can't do some of Hendrix's tricks, the way he'd wrap his thumb around the guitar neck." He laughs, then adds, "But I get by."

"My thumb on my fretting hand has no muscle, so I can't do some of Hendrix's tricks... But I get by"

Several years ago, Dankelson formed a three-piece outfit — the Peter Dankelson Band — with drummer Ryan "Rocky" Johnson and bassist-singer Mac McRae. The trio has been gigging around their home base of Chicago, and they recently issued their hard-rocking debut EP, *All Screwed Up*. Owing to surgeries, Dankelson had to put off college, and he's weighing whether he should enroll in school or pursue music full time. "Performing came easily to me because I've done a lot of motivational speaking," he says. "I love being in front of an audience. Whatever I do, I'll keep playing and gigging — that's for sure."

AXOLOGY

- **GUITARS** Gibson SG Standard and Junior, Gibson Les Paul Standard '60s
- **AMPS** Blackstar Jared James Nichols JJN-20RH head and JJN-212VOC cabinet, Positive Grid Spark practice amp
- **EFFECTS** Dunlop Cry Baby

DERICK SMITH

Double Your Fun

ON HIS LATEST RELEASE, UFO STALWART VINNIE MOORE DELIVERS VOCAL AND INSTRUMENTAL VERSIONS OF THE SAME TRACKS — PLUS: AN UPDATE ON THE STATUS OF UFO

By Mark McStea

***DOUBLE EXPOSURE* IS** Vinnie Moore's 10th solo studio album since making his breakthrough way back in 1986 on Shrapnel Records, the iconic shred label, with *Mind's Eye*. Previously working exclusively in the instrumental genre, the new record sees him collaborating with a number of vocalists to create something different from his previous solo releases — an album of two halves, if you will, with six of the songs featuring guest vocalists and the remaining six being instrumental versions of the same tracks. Moore has been a member of UFO since 2003, and this new direction is definitely part of his game plan for what is to come once the band complete the last of their farewell shows. UFO were completing their final tour when singer and founder member Phil Mogg suffered a heart attack in October 2022, resulting in the cancellation of the last few dates.

Vinnie Moore with a Kramer Pacer and [*below*] an Epiphone SG. "The SG is a recent discovery of mine, and I can't believe I've never owned one," he says

GRETCHEN JOHNSON PHOTOGRAPHY

Double Exposure is a change in direction in terms of your solo work, isn't it?
Yes. I definitely want to head in the direction of more of a band-type situation, and I thought this concept was a good gateway to lead people to where I'm headed. It's certainly much easier to get airplay with a vocal track compared to an instrumental. As soon as you release an instrumental you've almost automatically cut your audience down to guitar players. [*Laughs*]

What came first, the plan to feature vocals or the idea to do the songs instrumentally?
I started this during the lockdown. I wanted to stay busy, so it was originally going to be all instrumental. I thought I'd do six songs and maybe make an EP. As I was going through the demos, I started to hear vocal ideas in my head. I started to sing along, and then I realized all of them would lend themselves to having a vocal track. That was when the idea of doing two versions of each song came to me.

Who is doing the singing?
I've got four different friends — Keith Slack, who sang with Michael Schenker Group; Ed Terr; Mike DeMeo; and Brian Stephenson, and I also added some backing vocals. I did demo many of the vocal approaches myself, and the four singers brought some of their own ideas. I'm not sure how things will pan out for live shows, but I'll definitely have a vocalist in the band.

The album cover shows you with an SG, which is a guitar you aren't normally associated with. Did you use it much for the record?
The SG is a recent discovery of mine, and I can't believe I've never owned one. I didn't realize how cool they were — I've got two now — they're both Epiphones.

One has the soapbar pickups and the other has two humbuckers. I didn't use it a whole lot on the album, just a few solos and melodies, but it was a great addition to the guitars I usually play. It just so happened that when I was doing the photoshoot for the album cover, I took that guitar and a Kramer Pacer for the shoot, and I liked the pictures with the SG best. It certainly has become a bit of a talking point, though, which I guess is a good thing. [*Laughs*]

There is a strong Southern rock vibe on a number of tracks, particularly "Still Waters" and "Hummingbird."
Definitely. I grew up listening to that stuff and I was in a cover band that played so many Lynyrd Skynyrd, Molly Hatchet and Allman Brothers songs that it was almost inevitable that it would come out. I also did a tribute to [*late Lynyrd Skynyrd guitarist*] Steve Gaines on my last album, *Shapeshifter*, called "Gainesville Station."

"Paid My Dues" has a big dose of Jimi Hendrix in the mix, wouldn't you say?
Yeah, there's definitely some of that "Spanish Castle Magic" vibe going on in the riff. Hendrix was actually a huge influence on a lot of the tracks on this record. I used a Strat on the neck pickup and a Univibe-type effect from Fulltone called a Deja'Vibe. I was going for something like the live *Band of Gypsys* album where the dynamic would shift from loud to quiet in a lot of the songs.

Where do things stand with UFO at the moment? I know you were doing some final shows, but plans went on hold due to Phil's health issues. Are there more dates still to come?
It's a wait-and-see situation to see how Phil's physical therapy goes. I do think he wants to go on and do more shows, as he felt things ended on something of a sour note with having to cancel dates, so I think he'd much rather we went out on a high. He's definitely in very good spirits, though.

Have you firmed up what your plans are once UFO come to an end? Are you going to concentrate on solo work, or would you join another band if you were asked?
I'd definitely like to get a band together with a vocalist, based on the idea behind this record. I'd certainly consider a band invitation, depending on what it was. I haven't received any offers so far, which could be down to people thinking UFO is still waiting to complete our shows. I'm certainly open to offers.

Nikki Lane performs in Indio, California, May 1, 2022

Nikki Lane

THE GRITTY COUNTRY STAR GETS EVEN GRITTIER ON THE JOSH HOMME-PRODUCED *DENIM & DIAMONDS*

By Joshua M. Miller

WHEN IT COMES to playing guitar, Nikki Lane likes to refer to herself as "Clangity Lane." Her playing is fairly straightforward. Nonetheless, it's vital to her songwriting process. "My guitar playing has always been for the purpose of writing," she says. "It's not a natural thing for me to play guitar. It took a lot of work for me to have the muscle memory to do it. So now I say my style is just indicative of the tone I'm trying to write."

Even so, Lane felt her playing took a step forward on her latest album, *Denim & Diamonds*, which was produced by Queens of the Stone Age frontman Josh Homme. Homme, who also played guitar, assembled an all-star backing band featuring QOTSA collaborator Alain Johannes on guitar, Dean Fertita on organ and Michael Shuman on bass. Arctic Monkeys' Matt Helders, Autolux's Carla Azar and Lane's go-to pedal steel player, Matt Pynn, are also featured.

"There's nothing those guys couldn't play, so that makes it really easy to make a record," Lane says.

In the past, Lane would demo songs on guitar but would "always encourage it to be replaced by someone who played guitar solely for a living." However, this time she decided to use more of her own playing. "I was proud that so much of my acoustic playing showed up on the record, because I had never felt confident enough to play in those settings," she says. "It was fun to have a little bit more ownership, musically, in the studio."

For Lane, each record is like a mixtape of her emotions. Working with Homme gave the country music-leaning artist confidence (as well as some tips on guitar playing) to embrace an edgier and grittier rock sound that compliments her spirited, take-no-BS lyrics. She sees herself as a rhythm player and "a player that fills a space so that these guys can ice the cake."

"It was fun to have a little bit more ownership, musically, in the studio"

"I was able to dictate melodies more than I had before. I was encouraged to bring things that I was curious to hear to the table," she says. "It really gave me a chance to blossom as an equal... Now I feel like my record sounds exactly like I do." For example, album closer "Chimayo" is purely acoustic-driven. The acoustic nature of the song stands out in stark contrast to the album's more boisterous songs. Its lyrics were inspired by a former coworker who stole items from her house, including her one-of-a-kind Chimayo jacket.

"It's different for me, and I think that's what I liked about it," she says. "I never want to experience something like that again, but it did create a beautiful creative moment."

TIMOTHY NORRIS/GETTY IMAGES FOR STAGECOACH

Will to Live

OBITUARY'S KEN ANDREWS AND TREVOR PERES TAKE *GW* THROUGH THE DEATH METAL INSTITUTION'S VITAL — AND EVEN BLUESY — 11TH ALBUM, *DYING OF EVERYTHING*

By Gregory Adams

Obituary's Trevor Peres [*left*] and Ken Andrews

FEW WOULD REGISTER Obituary's catalog of festering riffage and grotesque, groove-heavy pummeling as an all-out laugh riot, but when it came time for the Tampa, Florida-formed death metal icons to make their 11th album, *Dying of Everything*, lead guitarist Ken Andrews' quixotic approach to soloing had him cracking up behind the scenes.

"I always joke around," he explains to *Guitar World* over Zoom from a tour stop in Georgia. "Obituary's sound is Trevor [*Peres*]'s massive guitar, and I'm just the jerk-off making weird noises."

Modest thoughts, considering how Andrews' expertly disgusting, trem-quaked leads rattle the core throughout the new album, but he may have a point. Founding rhythm guitarist Peres has a knack for anchoring the group's tunes with an unwaveringly chunky, grave-sodden guitar tone — think the dank, dirgey drive of the title track to the band's 1990 debut, *Slowly We Rot*, or the caveman crunch of *Frozen in Time*'s instrumental "Redneck Stomp." With that kind of bedrock in place, Andrews — who joined the band ahead of 2014's *Inked in Blood* — is offered a lot of wiggle room to wail out a zany lead. *Dying of Everything* continues that tradition with "By the Dawn," an otherwise bludgeoning death waltz that features some weird, whammy-riddled sections from Nasty Savage six-stringer David Austin, as well as a slippery, slide-based lead from Obituary's shredder-in-residence. The latter manages to be a uniquely head-cocking moment that answers the once improbable question: what if Obituary went Delta blues?

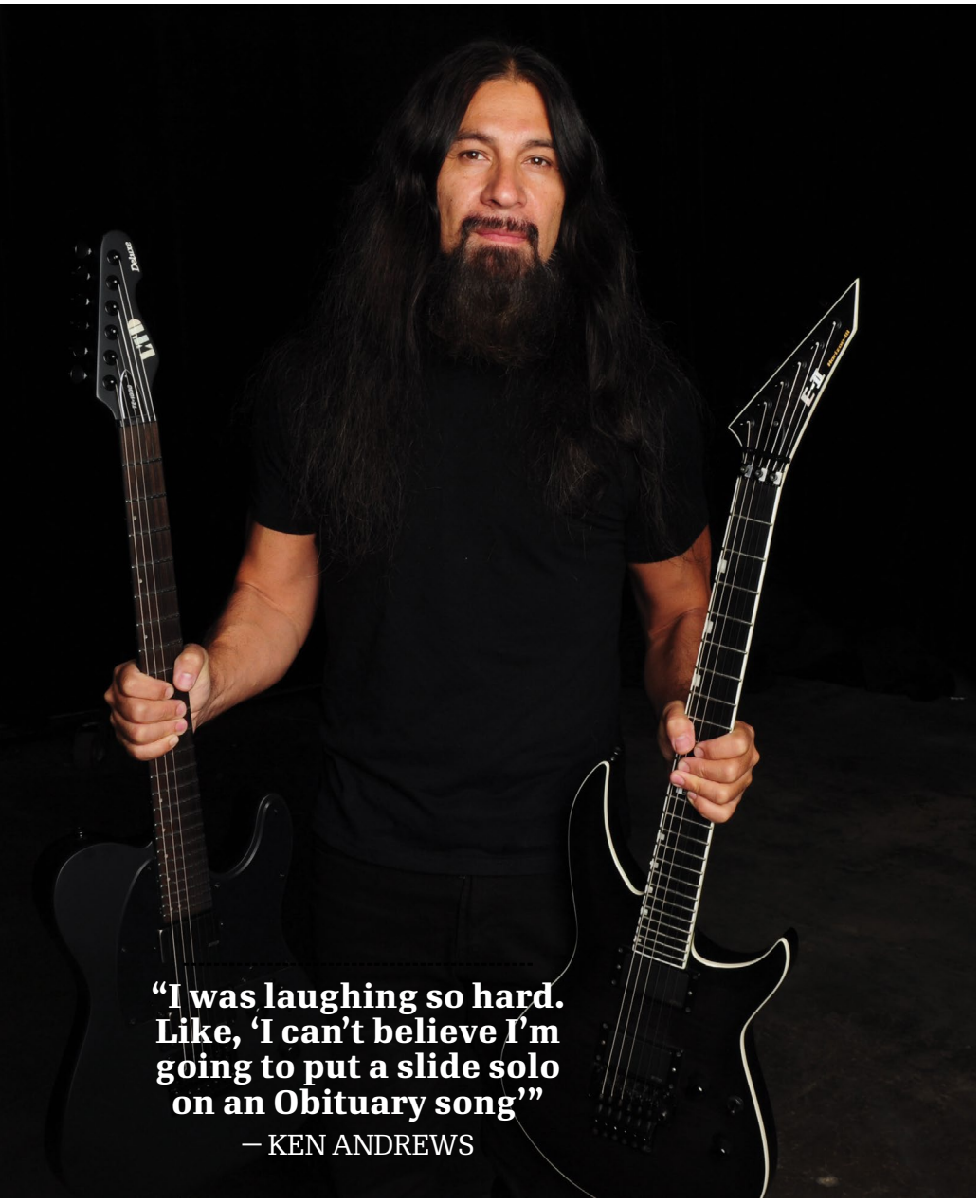
"I was laughing so hard. Like, 'I can't believe I'm going to put a slide solo on an Obituary song,'" Andrews adds through a mile-wide smile. Inspiration for the greasy guitar lead struck the player in the middle of the night, Andrews scrambling around his Orlando home in search of an untouched Ernie Ball steel slide to demo ideas. "I went into the garage. Usually, I can't find anything in there, but I opened a drawer and a slide was there, still in the package. It's kind of weird, because I never play slide. The first couple of takes I'm pushing it too hard, fretting out and everything."

While Obituary aren't afraid to throw caution to the wind every now and again, when it comes to old-school death metal, few bands have been blessed with a catalog as consistently brutal as theirs. *Dying of Everything* still dials into the band's many strengths. High-velocity opener "Barely Alive" is a vital piece of thrash-influenced mania, Peres suggesting the piece — a blur of single-note trilling and cymbal stops — took shape following Obituary's 2018 leg of European dates on Slayer's farewell tour. On the other side of things, the slow-mo putrescence of Peres and Andrews' power-chording on "Be Warned" makes the track sound as if it were encrusted in the sludge of the Everglades.

Though album single "The Wrong Time" is likewise dripping in gory, descending death metal motifs, the track arguably marks another Obituary first: the catchy crossover hit. Compared to the rest of the record, the wide-open, major key chord work of "The Wrong Time" sports somewhat of a chipper melody, combining the band's usual metal extremity with a pinch of pop appeal. You could almost imagine the song sidling into a sports arena playlist, with a hyped-up crowd chanting along to lines from the fervently growly frontman John Tardy. "It is kind of commercial sounding," Peres concedes of the tune, "but it's heavier than hell when you hear it full-form on stage. It's big!"

Whether melodic or menacing, Peres says he'd been stockpiling a whole dizzying array of frantically trilled and epically judded riffs for *Dying of Everything* since the group wrapped recording sessions for 2017's self-titled *Obituary* release. "[*I*] basically had one track of maybe a hundred guitar rhythms, and I went through and

TIM HUBBARD



"I was laughing so hard. Like, 'I can't believe I'm going to put a slide solo on an Obituary song'"
— KEN ANDREWS

cherry-picked," he notes, adding of the process, "You could tell which things would go together."

Though they'd slowly been working on an album in the background, when pandemic lockdowns began in earnest in the beginning of 2020, Obituary opted to go front-facing with a series of classics-loaded livestream performances. These were captured in their RedNeck Studio in Tampa, where the group have been tracking albums since 2007's *Xecutioner's Song*.

Concurrent to the online concerts, the band were re-upping the hardware in the studio. They retired a positively ancient computer tower-and-ProTools set-up they'd been using for years to instead work with a newly-loaded Mac Mini (though Peres admits he brought the PC back to his place for demoing purposes). Though Obituary technically wrapped sessions on *Dying of Everything* early in 2021, the quintet felt it would be best to hang onto the LP until they could properly support it with global touring.

On-stage, Andrews has switched to using amp profiles through a Kemper, but back at RedNeck he tracked his whammy-yankin' leads through a trusted Peavey 6505 head. Peres, as he has since the band's inception, pummels his rhythms while rolling all the tone off a humbuckered Strat ("It's kind of anti-guitar EQ'ing"), and then powering that through a JCM800 and a well-worn ProCo RAT. Peres has busted through a plenitude of the pedals over the years — from original big boxes, to the slimline Lil' RAT's, to his current RAT2. While it's since become a defining presence in Obituary's overall sound, Peres confesses he fell into his RAT-infested set-up while trying to recreate another guitarist's sinister surge.

"Obviously, I tried to emulate what Celtic Frost sounded like, [*that's*] probably the biggest influence," Peres explains of the roots of his chunkiness. "The first time we ever played with Frost, at Sweden Rock Fest, I got to go on stage and watch them play. I looked over and he [*Celtic Frost guitarist Tom G. Warrior*] had an 800 and a ProCo RAT. It was too funny. Same thing! I was like, 'I guess I hit it right on the head.'"

"Tone-wise, he's got the Obituary sound. There's no messing with that," Andrews continues of Peres' unimpeachable crunch. "As far as blending along with him, I think it's cool because he has all the low end, [*and*] scooped-out mids. With my stuff, whether it be a Kemper or a Peavey, I have the higher end dialed in. When it's mixed, it sounds pretty bad ass."

Dying of Everything sounds just as vital as genre-codifying crushers like *Slowly We Rot* and *Cause of Death* ("I think it stands right up there with the classic stuff," Peres says proudly). Nevertheless, the process of making an album through a deadly pandemic — along with various Obituary members having now crossed into their 50s — made the death metal lifers increasingly cognizant of their own mortality.

"I guess that's why we play death metal — it makes you face that fear all the time," Peres posits, adding, "You know, the older you get, the more you start realizing you're not immortal. When you're younger, you don't think about it as much, because not many people are dying around you — [*like*] your friends and family. You take each day one at a time and enjoy every moment you can, because it can be taken from you like that."

After much delay, Obituary are finally gearing up to tour their *Dying of Everything* in 2023. Beyond this, the act are also nearing their 40th anniversary — this including the band's early days as Executioner (and later Xecutioner). While it's currently the right time for Obituary to be barreling through "The Wrong Time," the death metal veterans have floated the idea to each other of reviving some formative thrashers for a future celebration.

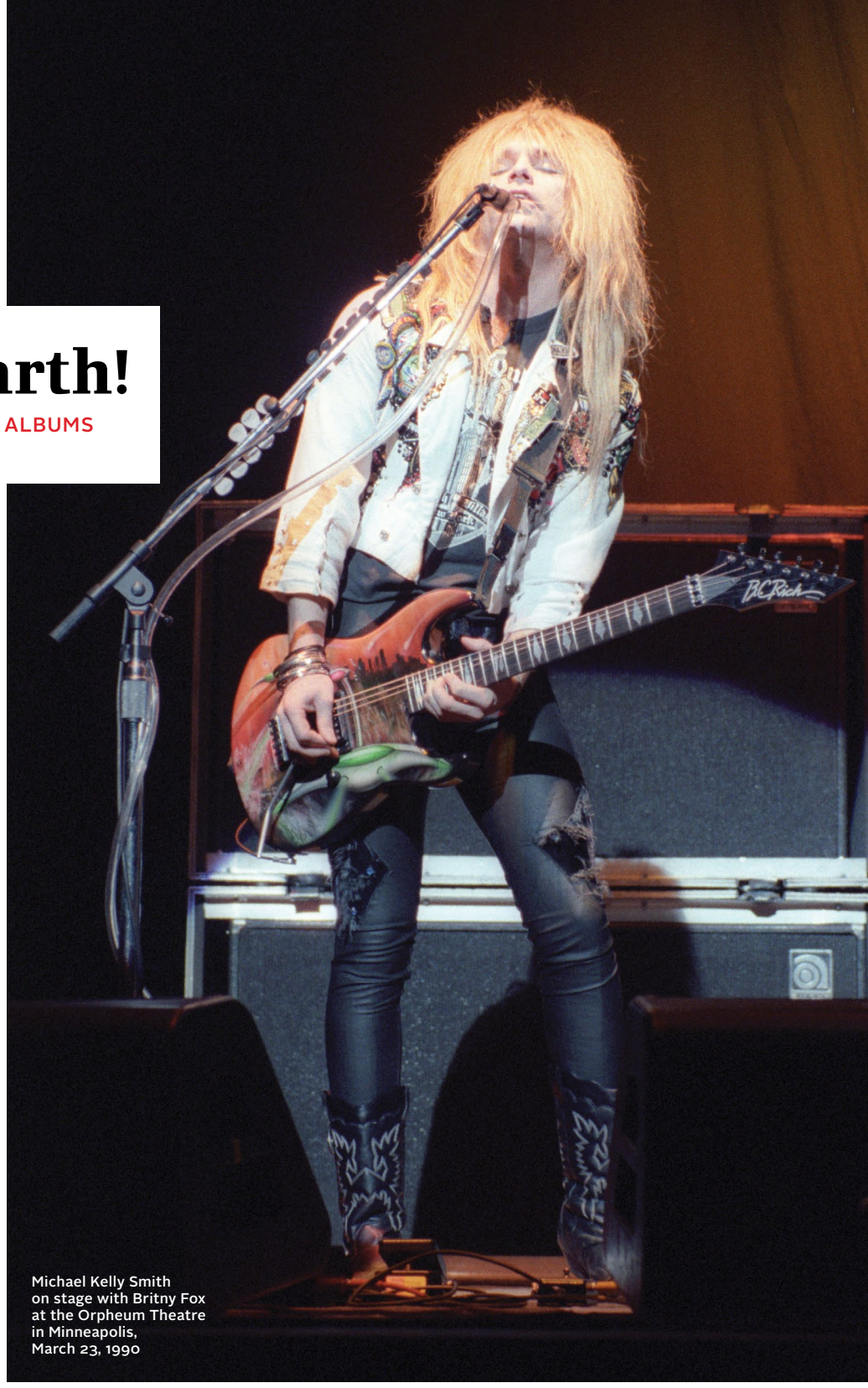
"It's funny... [*bassist*] Terry [*Butler*] has mentioned that," Peres explains to us. "Like, 'Man, it'd be awesome to do those!' I think [*Executioner*] had another five songs when we did [*1985's* Metal Up Your Ass *EP*]; we had one called 'I Laugh When People Die.' We've thought about re-recording them with our sound today, [*and with*] John doing his vocals the way he does it now. It might be fun... I mean, it might be comical, too."

For the guys in Obituary, the yuks just keep coming.

Party On, Garth!

10 LAST-GASP HAIR METAL GUITAR ALBUMS

By Andrew Daly



Michael Kelly Smith on stage with Britny Fox at the Orpheum Theatre in Minneapolis, March 23, 1990

JIM STEINFELDT/MICHAEL OCHS ARCHIVES/GETTY IMAGES

HAIR METAL WAS a wild party, with seemingly every blond-haired voicebox pairing up with their very own enigmatic six-stringer as they prepared to stake their claim amongst the posturing masses. In the Eighties, hair metal had its way, with its Spandex-loving perpetrators riding high throughout the decade. But as the genre entered the Nineties, seemingly overnight, it was no longer *chic* to clad oneself in ripped fishnets, neon-colored platforms and leopard print denim.

Much to the dismay of cock-rockers across the land, grunge and alt-rock saw to it that most of the lionhearts of the Eighties were dead men walking. And while Cobain, Cornell and Vedder ruled the day, our once mighty, now-on-life-support heroes still managed to choke out a few final gems. What follows is a guide to 10 fine last-gasp hair metal guitar albums for fans, new and old, to chew on.

10. *Harlow*

Harlow (1990)

FORMED BY TOMMY Thayer after Black N' Blue met its end, Harlow was yet another attempt at hair metal glory for the Oregon native. Featuring heavenly doses of hairspray-soaked bombast, 1990's *Harlow* was criminally overlooked upon its release. Still, the record is full-on, with Thayer taking his frustrations out via his Les Paul through raging solos and typically clean-toned progressions. To catch the vibe, start with "Chain Reaction" and bask in Harlow's long-forgotten glory.

9. *Saints and Sinners*

Kane Roberts (1991)

AFTER HELPING RESURRECT Alice Cooper's career in the late Eighties with *Constrictor* (1986) and *Raise Your Fist and Yell* (1987), Kane Roberts took his show on the road after Geffen Records came calling. Known for heavy metal chops as muscular as his monster biceps, Roberts' 1991 debut, *Saints and Sinners*, offered up more of the same fare seen with Cooper, albeit with Roberts on vocals. If you're one for heavy riffs tinted with just a touch of lipstick, kick things off with "Twisted" and enjoy the ride.

8. *Under the Influence*

Wildside (1992)

WILDSIDE HAS LONG been the poster child for sadly ignored glam metal in the early Nineties. And it's with good reason, given the gritty yet pretty nature of Benny Rhynedance's explosive riffs and winding solos. But Wildside's self-aggrandizing nature did them no good, and their

refusal to brand themselves as "hair metal" (although they clearly were) didn't help, either. As great as it is, 1992's *Under the Influence* wheezed across hair metal's finish line with little more than a dull whimper. The good news is that retrospection has been kind, and with cuts like "Hang on Lucy," it's not hard to see why.

7. *Hellacious Acres*

Dangerous Toys (1991)

RELEASED THREE YEARS after their self-titled debut, 1991's *Hellacious Acres* displays the full array of Dangerous Toys' talents. With an overall darker tone, *Hellacious Acres* was a harbinger of the rage-filled music that was to come for Dangerous Toys. Elsewhere, in the making-the-most-of-what-God-gave-him department, guitarist Scott Dalhover continued to show the world why he could be considered the era's preeminent blue-collar six-stringer. We'd direct curious listeners to a track like "Gimme' No Lip" as exhibit number one.

6. *Bite Down Hard*

Britny Fox (1991)

PHILLY ROCKERS BRITNY Fox went into a tailspin of epic proportions after being booted from the opening slot of Kiss's *Hot in the Shade* tour. And things didn't get better after mouthy, fair-weather frontman Dean Davidson split in 1990. But in short order, Britny Fox rallied behind guitarist Michael Kelly Smith and its new singer, Tommy Paris, for 1991's *Bite Down Hard*. Sadly, the world was no longer listening or simply didn't care, and Kelly Smith's hyper-melodic solos have long been ignored. But there's still time to flip the script; dig on tracks like "Six Guns Loaded" to begin your education.

5. *Dog Eat Dog*

Warrant (1992)

GUITARIST JOEY ALLEN was often relegated during the recording of 1990's *Cherry Pie*, with producer Beau Hill opting for Poison's C.C. DeVille (on "Cherry Pie") or ghost player extraordinaire Mike Slammer. But all of that changed with 1992's *Dog Eat Dog*, with Allen seemingly out to prove his mettle. And prove it he did, as he angrily stomps around tracks like "Machine Gun," blasting holes through listeners' ear drums with tailgunner leads and breakneck riffs. As the final record to feature Warrant's original fivesome, *Dog Eat Dog* should be seen as a literal and figurative end of an era.

4. *Voodoo Highway*

Badlands (1991)

BADLANDS' 1989 SELF-TITLED affair is the record that holds the most cache, but it's 1991's *Voodoo Highway* that packs a true punch. Recorded after drummer Eric Singer had deserted for Kiss and not long before vocalist Ray Gillen fell ill, *Voodoo Highway* is a sublime blend of early Nineties hair metal goodness with heaping doses of blues guitar heroics by Jake E. Lee. If you're looking to take the journey, fully immerse yourself in the uber-guitar-forward antics demonstrated on "Silver Horses." Stomping around in all its glory, the cut spends nearly all of its four minutes and 40 seconds reminding us of the beautiful duality of Lee and Badlands.

3. *The Crimson Idol*

W.A.S.P. (1992)

BLACKIE LAWLESS HAS never been short on ego, and you can bet he'd agree with lionizing 1992's *The Crimson Idol*. As a somewhat bizarre example of a hair metal concept record, somehow, *The Crimson Idol* works, punching in as perhaps W.A.S.P.'s most poignant record to date. But if you're expecting the flavors of the Eighties a la Chris Holmes, you'll be disappointed. Instead, perpetually roving icon Bob Kulick takes a turn on Lawless' carousel, shredding his way through epics like "Chainsaw Charlie (Murders in the New Morgue)." In some ways, it's a pity Lawless never scratched this itch again; in others, it's better that he's stuck to what he does best.

2. *Want Some?*

Roxy Blue (1992)

WOULD YOU BELIEVE it if we told you that Roxy Blue's original spark plug of a guitarist, Sid Fletcher, is now a successful dentist? We swear it's true. What's also true is that 1992's *Want Some?* is a verifiable smorgasbord of hair metal fury. An aggressive bunch straight out of Memphis, Roxy Blue was initially thought of as the heir apparent to Warrant before things came crashing down shortly after the release of *Want Some?* Jam-packed with tongue-waggling machismo, you'd be hard-pressed to find a better tandem than Fletcher and vocalist Todd Poole, but alas, it was not to be. But that doesn't mean we can't bask in what might have been, right? If you're the nostalgic type, we wager that "Main Attraction," with its fist-pumping riffs and oozing-with-sex solos, is the perfect place to start.

1. *Open to the Public*

Spread Eagle (1993)

SPREAD EAGLE'S 1990 self-titled record was a curb-stomping combination of glam meets grit, but it fell on deaf ears. And surprise, surprise, Spread's sophomore affair, 1993's *Open to the Public*, was met with similar disinterest. But don't let that fool you; the album is bristling with deeply melodic riffs via Boston-bred badass Paul DiBartolo. Spread Eagle never was a band to beat around the bush, and one listen to "Revolution Road," with its lacerating riffs and sent-down-from-heaven solos, will tell you all you need to know. As the missing link between the glamourous L.A. Sunset Strip and the sleaze-ridden gutters of NYC, perhaps no one better represented the dying-but-still-trying nature of hair metal in the early Nineties than Spread Eagle.

Gabriel Akhmad Marin in action in 2021

Gabriel Akhmad Marin

MEET A FUSION WIZARD WHO'S CHANNELING THE SOUNDS OF EASTERN EUROPE AND WESTERN ASIA THROUGH HIS FRETLESS AND MIDI BOARD

By Amit Sharma

"We always say, 'No keyboards were used' because people always talk about the keyboard player in the reviews. I'm like, 'No, there is no keyboard player!'"

WHEN YOU SPEAK to Consider the Source guitarist Gabriel Akhmad Marin, it doesn't take long to get the impression that music has taken him far and wide. For example, to help further his appreciation and understanding of Hindustani music, he left the U.S. to go and live with lap steel virtuoso Debashish Bhattacharya in India. And whenever said mentor came to visit the U.S., Marin would stay with him for a month at a time — hoping to absorb as much of his musicality as humanly possible. It's this kind of dedication to his craft that's made him one of the most musically rounded guitar players around today, mixing up Western influences as varied as Guthrie Govan, John McLaughlin and Alain Johannes with the lesser-known sounds of the Middle and Far East. Below, he tells *GW* about the secrets to his phrasing and tone.

When did your fascination with world music begin?

I came up playing a wide variety of music. I was into Eastern European music early. I heard a lot as a kid because I have family from there, but I was also into jazz and classical. When I got into guitar I was really into grunge bands like Alice in Chains and Soundgarden. Soon after that I wanted to figure out how to play the Eastern European stuff on guitar, then getting into Indian, Turkish and Persian music. I've been fortunate enough to really study these styles with great musicians. Since I play fretless guitar, I can really get the phrasing and ornamentation right. I get hired to play classical Turkish or Persian music with people using traditional instruments — and then I'm the guy who brought the fretless guitar! It's cool to introduce it into that kind of setting. In Consider the Source, I like making things sound super futuristic... so it's a crazy mix of old and new approaches."

The fretless must help when it comes to phrasing more foreign-sounding lines.

Not only is it great for slides, but you can also use micro-tonal pitches. A lot of different cultures, like in the Middle East, have pitches *in-between* pitches — so you'll find quarter steps, eighth steps, that sort of stuff. I also often function as the singer in the bands I play in, so I find using a fretless with an EBow or sustainer pickups, along with a volume pedal, can make me sound more like a singer than a guitar player. I don't really play many chords. I'm more of a melodic single-note player and the fretless is a great instrument for that. Even when I play fretted [*guitar*], the whammy bar is in my pinky the whole time in order to get that fluid pitch stuff.

Sounding Arabic or Indian isn't just playing the harmonic minor scale, right?

That's the thing! When it comes to Indian music, I was a disciple of Indian lap steel player Debashish Bhattacharya. He's unbelievable, and he even played with Shakti on a few recordings. I lived with him in India and whenever he would come to America, I would stay with him for a month at a time studying really intensely. I was playing fretless and he didn't, but I was still able to mimic his phrases back. Most of my phrasing has come from musicians who don't play electric guitar. It's uncharted territory. When I last visited Turkey, I took a lesson from a guy who played the duduk. When I showed up for the lesson he said, 'Where's

JODY CARBONE

your duduk?' and I pulled out my fretless. He didn't know how he was going to teach me and I told him to play something, let me copy it and tell me if I'm doing it right. I had to try and emulate a guy lowering his jaw pressure on a wind instrument! It was fun trying to figure it all out. Another cool thing about the fretless is that there are very few players who focus on it, so everyone has a very different playing style and personality on it.

What kind of scales do you use for your most outside or exotic-sounding lines?
A lot of the outside stuff might not even be the scale — it's *how* the part is played. I can take a major pentatonic scale and make it sound very Chinese or Indian or Eastern European. Even though I'm using the most common Western notes imaginable, it comes down to how I phrase them. I might play in modes that feel quite straight, like Aeolian or Dorian or Lydian or even Lydian dominant — but it's the *way* I play them that makes them feel more outside. But one scale I like to use a lot involves the root, minor second, minor third, sharp fourth, perfect fifth, flat sixth and major seventh. There are multiple half-steps in a row, and that one gets used in folk music from a lot of different cultures. You can do a lot of cool stuff with that scale because there are two lots of three half-steps in a row. You can make your lines a bit more symmetrical, rolling notes around the root and then the same again around the fifth. Another great foreign-sounding thing is the Shur scale, which I picked up from Azerbaijan, where they make some really incredible music. It's really unlike anything else... If you want to hear a scale that's hard to get your Western ears around, type that into your search engine and listen!

You have quite an elaborate rig, which allows you to emulate all kinds of sounds, from keyboards to trombones.
I usually have three pedalboards in front of me. There's a big one for all my guitar stuff and then others for my MIDI outputs. The main board has all sorts of Red Panda stuff and glitchy effects. My amp is made by a company called J&E; it's basically a '59 Fender Bassman but it's 40 watts instead of 100. That way I can open it up to 4 or 5 and it's not a room rattler, with enough tube warmth. It just has one channel and no reverb; I do everything else from the floor. I've been using MIDI for 15 years, trying to emulate horn sounds. We always say, 'No keyboards were used' on our albums because people always talk about the keyboard player in the reviews. I'm like, '*No*, there is no keyboard player!'"

Pat Finnerty

AH YES, THE MAN BEHIND THE HIT YOUTUBE SERIES, "WHAT MAKES THIS SONG STINK"

By Adam Kovac

BEFORE THE PANDEMIC hit, Pat Finnerty was just another workman musician, leading his own locally beloved band in Philadelphia and taking on mercenary gigs as a sideman guitarist. Once the music industry shut down, Finnerty found himself with two valuable tools: lots and lots of time and a loathing for a semi-obscure guitarist-turned YouTuber. Thus was born his hit YouTube series, "What Makes This Song Stink."

"I was like, I don't know if anyone's gonna watch this, but I'm gonna have a lot of fun doing them," Finnerty says. "I know there's millions of people that are gonna get this 'cause there's millions of people that watch Beato and maybe 10 percent of them will know how ridiculous this man is. But it's so niche!"

But what started as a parody of producer/guitarist Rick Beato's odes to chord progressions and countermelodies has grown in ambition and scope (that being said, Finnerty has never lost sight of his original target: Every mention of music theory is followed by a muttered "Beato"). Finnerty had Lenny Kravitz duke it out with himself (Kravitz) in the Kravitz Bowl over which is a bigger steaming pile of dreck, "American Woman" or "Fly Away." He organized a protest attended by dozens, demanding that Train's insipid "Soul Sister" be banned from the airways.

All this has led up to his most elaborate stunt: offended by the awfulness of Machine Gun Kelly's "Emo Girl," Finnerty wrote and recorded his own pop-punk LP under the name August Is Falling. Finnerty had a simple plan: first write the awful song, then play the Warped Tour and then buy a hot tub. (In a followup video, Finnerty was dismayed to learn the Warped Tour is now defunct.)

The gag took an unexpected turn when the songs were sent to Butch Walker, the producer behind hits by Fallout Boy and Taylor Swift. Walker was so taken by the parody that he remixed a song. Soon, August Is Falling was the top punk band on Bandcamp and was getting reviewed by the Darkness singer Justin Hawkins on his podcast. What elevated the whole concept was that Finnerty and his followers played it totally straight, treating August Is Falling like a real band (one that now has its own Wikipedia page, a sure sign of making the big time.)

Pete Finnerty with coffee cup and Strat

Offended by the awfulness of Machine Gun Kelly's "Emo Girl," Finnerty wrote and recorded his own pop-punk album under the name August Is Falling

"The Butch Walker thing is still unbelievable to me," Finnerty says. "It's almost like, where does the joke start and where does it end? I don't know, but I think it's more about the people that liked my videos, because I gave it to them and they had so much fun doing the comments."

There's a downside to escalating silliness to such a degree: eventually, you can't top yourself. Getting a music industry legend to remix your song, having the album become popular in its own right — Finnerty is a long way from humbly mocking 3 Doors Down's lazy use of sus2 chords, and he's the first to tell you he doesn't know where he's going from here.

"It's something I think about a lot. I'm just like, 'Oh my god, what am I gonna do now?'" he said. "I guess I go for quality over quantity. I'm kinda winging these things."

QUOTABLE
Farewell, Croz

IN THIS EXCEPT FROM ONE OF DAVID CROSBY'S FINAL GUITAR INTERVIEWS (2021), THE BYRDS AND CSNY CO-FOUNDER REFLECTS ON HIS STORIED CAREER

Q: From the very beginning, vocal harmonies have been integral to everything.
"Yes, they are for me. I love them, and if there is a chance to do those dense chords that I like, I always will. Most commonly, although we did it in every possible variation, Stephen [*Stills*] would sing the melody, I would sing the middle, which is the hard one, and [*Graham*] Nash would sing the top. All the harmonies in the Byrds are me. The Byrds is basically two-part, although sometimes Gene [*Clark*] was in there, too."

Q: You emerged at a time and in a place where the music was spectacular.
"There was a plethora of really talented people really trying hard to make good music, and that was a wonderful thing."

Q: In your work with bands, you could always recognize the Crosby songs. Is it a certain attitude that sets you apart?
"I think it has to do with the fact that I'm usually trying to tell a story of some sort, and I think it has to do musically with the fact that I like more complex chord structures and progressions. **I did listen to a lot of jazz, and so I like dense, unusual chords.** But if you try to shape it to what the pop taste is at the moment, you listen to everything that's succeeding and then you try to be just like that — it doesn't work for me."

Q: CSNY, Joni Mitchell and James Taylor all released landmark albums in 1970, the year the Beatles broke up. The pendulum swung from British to American. You guys had the talent and were making all the moves.
"Thanks, man. I think Joni was a thing on her own. She is probably the best singer-songwriter that ever lived. But I think, yes, it did shift to the U.S. right then, but I'm sure it shifted back when Pink Floyd happened."

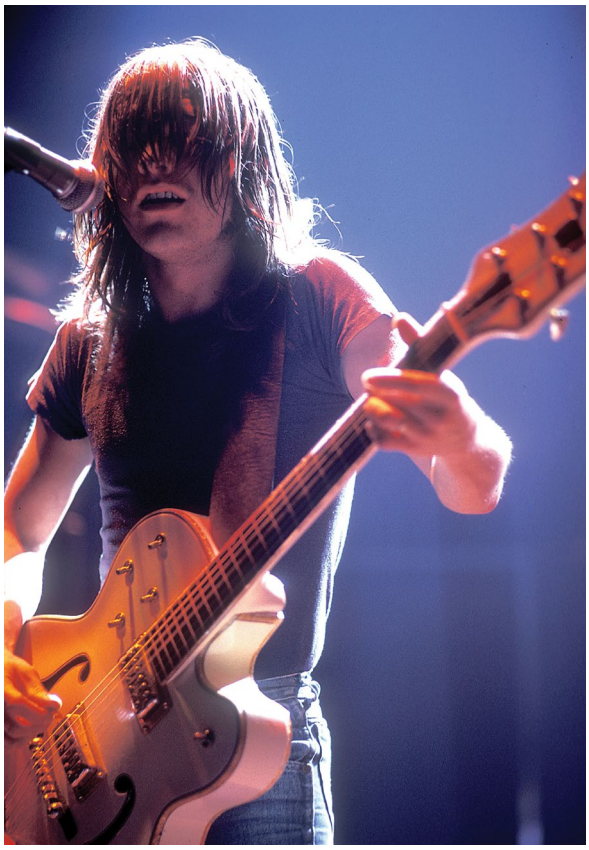
Q: It must have made everybody raise their game; you had these friends putting out brilliant stuff.
"If I think about it, I knew there were all these other people who were really good. People I was competing with were James Taylor, Joni Mitchell, Bob Dylan and the singer-songwriters. Nobody could compete with the Beatles, but we did compete with the singer-songwriters and we generated a whole lot of really wonderful songs."

Q: You were all playing Martin D-45s in the Woodstock era.
"Yes, and we loved them. I have three 1969 D-45s. But I have a bunch of really great guitars, man. I didn't buy famous people's guitars; that's what Nash did. I think he probably made more money on it than I did. But I bought guitars that played unbelievably well. **I have probably the five best acoustic 12-strings in the world.** I have a [*Martin 12-string*] that was converted from a D-18 that I bought in a store in Chicago. It's the best guitar I've got. It's louder and more resonant with more overtones than anything else I've ever played. I'd always been drawn toward Martins until I ran into a guy right outside Seattle named Roy McAlister. I have five of his guitars. That should be everything you need to know right there."

— Neville Marten

JEFF HOCHBERG/GETTY IMAGES (CROSBY, 1965) RON POWNALL/GETTY IMAGES (MALCOLM)

PHOTO OF THE MONTH



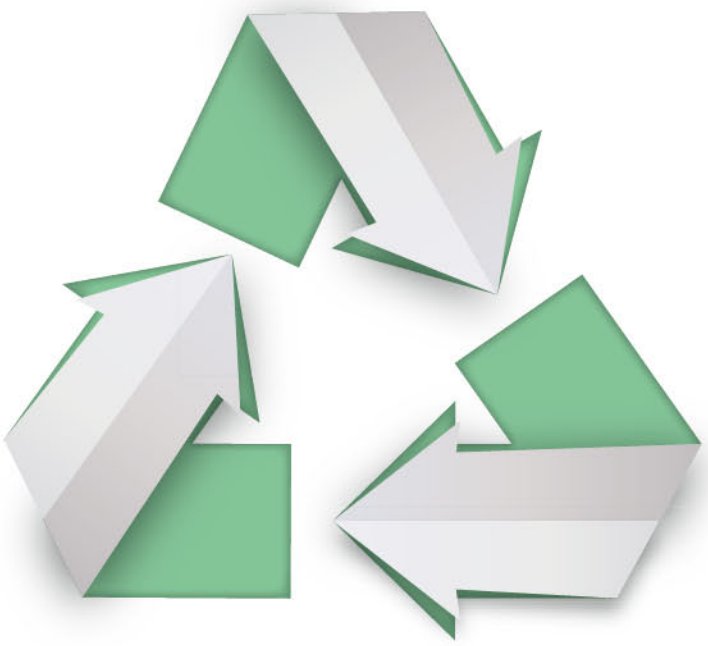
AC/DC's **Malcolm Young** with his 1959 Gretsch White Falcon at Boston's Orpheum Theatre, October 9, 1978

STAY GOLDEN! DOD — AND TOM CRAM — ARE BACK WITH THE REFRESHED OD 250

LAST YEAR, COR-TEK — parent company of Cort Guitars — announced it had bought the DigiTech and DOD pedal brands from Samsung. Samsung acquired DigiTech/DOD's former parent company, Harman, in 2017, and subsequently laid off the staff of both brands, ceasing development and production of their products. However, on February 9, Cor-Tek confirmed that DOD will return, announcing the relaunch of the company's Overdrive Preamp 250 pedal. Cor-Tek also confirmed that Tom Cram — who led the rejuvenation of DigiTech in the 2010s and revived DOD during the same time frame — would be returning to the DigiTech/DOD fold, along with a number of the companies' other "key" engineers.

At least on the surface, the 2023 Overdrive Preamp 250 looks to be the same as its most recent predecessor — from a decade prior — with the familiar golden enclosure and Gain and Level knobs. DOD, though, is promising "elevated" performance with this reissue. The DOD Overdrive Preamp 250 pedal features true bypass switching and runs on 9V power. It'll make its debut at the 2023 NAMM Show in April and has an MAP of $109 and an MSRP of $153.

For more info, visit digitech.com. — *Jackson Maxwell*



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DO WE HEAR A NOD TO SRV IN "THE POWER OF LOVE"?

"We spent a lot of time on the bus together. Stevie was great. One night, he kicked the rest of his crew out of his bus, and it was just the two of us drinking Crown Royal and talking about music... He was amazing. He could get sounds that didn't exist. So yeah, did I reference him on that song? Sure I did."

CHRIS HAYES

GW catches up with the guitarist whose stellar solos and riffs graced Huey Lewis and the News' era-defining songs, including "I Want a New Drug" and "The Power of Love"

By Joe Bosso

CHRIS HAYES CAN'T get away from his old band. No matter where he goes or what he does — he can be out for a drive or watching a movie, or maybe shopping at the supermarket — he'll hear one of their tunes. Sometimes it's "I Want a New Drug." Other times it's "The Power of Love" or "The Heart of Rock & Roll." There's lots more — "Workin' for a Livin'," "Heart and Soul," "If This Is It," and on it goes. It's almost as if *The Best of Huey Lewis and the News* is on constant rotation in the ether.

Hayes isn't complaining. "It's always exciting whenever I hear one of our songs," he says. "When they play your music at the supermarket, you know you've arrived — they only program stuff that people want to hear. They used to play Muzak versions of our stuff, which was kind of weird. But now that Muzak's gone, they play the original recordings."

The guitarist claims not to have a favorite, but he does admit to feeling a particular thrill whenever he hears his shotgun-like slide of the riff that kickstarts "I Want a New Drug." "I'll be in a store and I'll hear that opening part, and it's like 'All right!'" he says with a laugh. "The funny thing is, I'll be standing right next to somebody who doesn't know who I am at all. And that's fine — I don't have an ego about that sort of thing. I just like hearing the music. It really holds up."

Throughout the 1980s and into the Nineties, Hayes had a dream job. As lead guitarist for Huey Lewis and the News, he was part of a hit-making pop-rock machine that dominated radio airwaves and MTV like few other acts. He joined the San Francisco-based band in 1979 at exactly the right time for all concerned. During much of the Seventies, singer and harmonica player Huey Lewis led the pub rock group Clover, who relocated to the U.K. and released a series of albums that went nowhere (without Lewis, the band backed up Elvis Costello on his 1977 debut, *My Aim Is True*). Returning to the States, the band (which also included keyboardist Sean Hopper, bassist Mario Cipollina, drummer Bill Gibson and saxophonist-rhythm guitarist Johnny Colla) rechristened themselves Huey Lewis & the American Express and pursued a more commercial direction. To complement their new sound, they sought a suitable lead guitarist.

"I got really lucky," Hayes says. "I was playing in a few bands and was scraping by. I lived next door to this lady who said, 'I know this guy who needs a guitar player. Are you interested in auditioning?' I said, 'Hell yeah!' I was looking for jobs. I went in and met with Huey, and as I was playing I remember looking down at my fingers the whole time. Huey said, 'He plays really well, but we've got to work on his image.' I wasn't much of a performer at the time."

Hayes' energetic stage persona came together as the band — now known as Huey Lewis and the News — evolved from hard-charging bar rockers into mainstream radio giants and multi-platinum monsters (the band's

Huey Lewis and the News in 1982, including the band's namesake [*third from right*] and guitarist Chris Hayes [*far right*]

CHRIS WALTER/WIREIMAGE

"IT WAS ROUGH, SURE. THINGS HAD CHANGED, AND RADIO WAS CHANGING.

1983 album, *Sports*, sold more than 7 million copies). While adding insanely catchy riffs and punchy, adventurous solos to the group's rapidly growing number of knockout hits, he also proved to be an ace songsmith. Among the tracks that bear his name are "Workin' for a Livin'," "I Want a New Drug" and the Oscar-nominated "The Power of Love" (written for the blockbuster film *Back to the Future*, it was the first of group's songs to hit Number 1 on *Billboard*'s Hot 100).

"That was just a magical time for us," Hayes says. "We sold out two nights at Madison Square Garden, and then we were nominated for an Oscar." He laughs. "Richard Dreyfuss sat next to me at the Academy Awards ceremony. I tried to say something to him, but he ignored me. Other than that, it was incredible."

By the 1990s, the group's once reliable grip on the charts began to weaken, and with the rise of grunge and hip-hop, their sleek sound fell out of favor. The band continued to tour as their album releases grew spotty, but by 2001 Hayes decided to call it a day. "My motivations for leaving were personal," he says. "I had a son who I didn't see that much because I was traveling. Then I got a divorce and stopped drinking — things had gotten out of hand. When I hit 42 and started a new family, I decided I wanted to be present for my children. Being on the road with a band is no way to raise kids. It was time to change everything, so I did."

In the ensuing years, Hayes has laid low. He and his wife, Cheree, divide their time between homes in Reno, Nevada, and Springfield, Oregon. When he gets the itch to pick up the guitar, he does, but mostly he fishes. He has no sordid road tales to tell, nor does he have a bad word for any of his ex-bandmates. "I love them all," he says. The likelihood of him ever rejoining the band, even for a brief tour, has less to do with him and more to do with the state of Huey Lewis' health — in 2018, the singer revealed that he was suffering from hearing loss due to Ménière's disease, and since that time the band has been off the road.

"The situation with Huey's hearing is really unfortunate," Hayes says. "But you know, if he called me tomorrow and said, 'My hearing's better. Do you want to do a reunion?' I'd probably say yes. I like Huey. He's a great friend. We talk on the phone about fishing — we have that in common. It's so funny. Back in the day, we talked about music. Now it's fishing."

Your playing is heard all over the world, even now. Bar bands play your licks. Yet when people talk about notable guitarists of the Eighties, they don't mention you.
No, I guess they don't.

You're unsung, underrated.
Am I sort of an unappreciated guitar hero? Probably. But that's OK. With everything I've been given in this life, I'm not unhappy about that at all. I've had success and I don't need to prove anything to anybody. I could list lots of great guitar players that nobody knows.

You were a straight-up jazz guy before joining Huey Lewis and the News. Who were your influences?
I used to be a real jazz snob. That's all I listened to, and I thought everything else was inferior. In some ways it is, but I don't dwell on that. [*Laughs*] I was big on Larry Coryell, Allan Holdsworth, Larry Carlton — those were my guys. Mike Stern blew me away. I was way into John Scofield. That's the level I aspired to.

So what was it about Huey Lewis' band that appealed to you?
I just kind of fell into it. I was living in San Francisco and was in something like five bands at the same time. We'd play gigs for 50 bucks, and we'd have to split that. I was playing almost every night of the week, but it was still hard to get by. I did weddings — whatever I could do. Huey and the band were going places, so it felt like a good situation. I learned a lot from Huey. He got me to start performing more, got me into putting on a show and jumping around. He built up my confidence. I give him a lot of credit for that. He changed my onstage persona.

The jazz snob thing began to melt away...
[*Laughs*] Not really. It was still there, and it's there today. I'm not an elitist, but I always had my preferences.

Sure, but the songs you wrote for the band don't sound like they came from somebody who was faking it.
Oh, no. I was always looking to do things that were out of the ordinary, although people would say the songs I wrote weren't that complicated. But you know, who cares? I was trying to inject some of my knowledge into pop songs. I wanted to bridge a gap.

One of the first songs you co-wrote was "Change of Heart." It almost sounds like a new wave song of the time.
It does, yeah. That was for *Picture This*, our second album; our first one didn't do so well. Yeah, it sounds new wavey, but it's also got a Motown-like chorus. I actually had to change the verse around because it sounded too much like a Motown song. I wasn't going for new wave at all, but it does have that energy. Everything we did on that first record was unbearably fast. [*Laughs*] It sounds like we were on meth or something. We evolved away from that on the second record. That one had the Mutt Lange song "Do You Believe in Love," and that got on the radio. It opened the door for us, and then people started playing "Workin' for a Livin'."

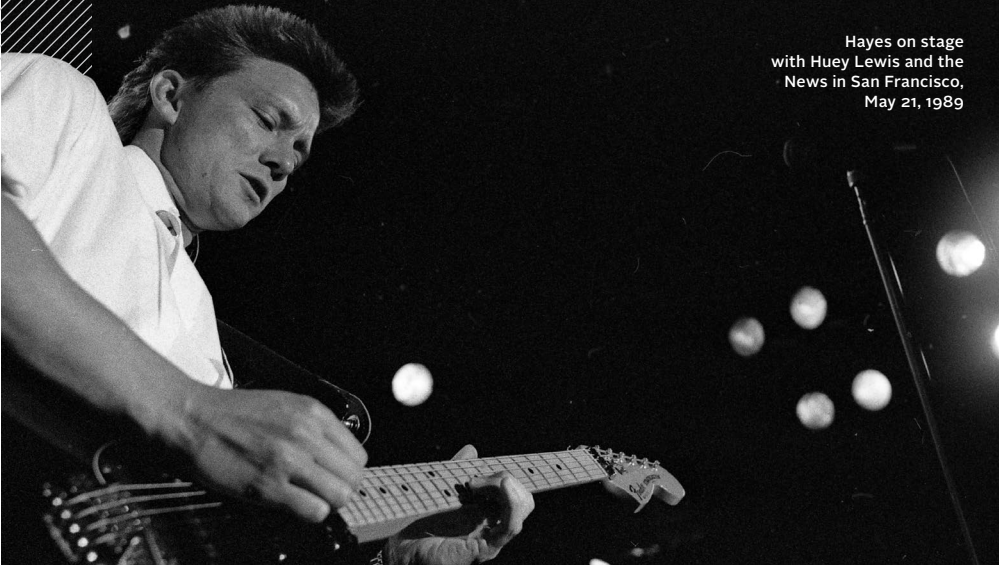
I was going to mention that one. Did it feel like a radio song to you?
Huey gave me some lyrics and said, "Write me some music to this." So I did — I sat on the couch with my ES-330, and I banged it out in an hour. And it kind of sounds like it. [*Laughs*] It's pretty infectious, though, and people still like it. It's actually my most covered song. Three country artists have covered it.

OK, that riff to "I Want a New Drug" — how did it come about? It's a basic rock 'n' roll pattern, but you mixed it up with such flair.
Thanks. I kind of fashioned it after "Workin' for a Livin'." That song was something of a success, so I said, "I'm gonna write a song like it." I came up with that bouncy guitar riff, and that was that. It was actually super easy; it came right out.

You got a dynamite guitar sound on the recording. What did you use?
I used a Les Paul and a 50-watt Marshall through a 4x12 cab, cranked all the way up.

You do a pretty long-ass solo on the song, and on the album version you reference "Purple Haze." How much lee-

WE WERE BEING TOLD BY THE RECORD COMPANY THAT ELECTRIC GUITARS WERE OUT"



Hayes on stage with Huey Lewis and the News in San Francisco, May 21, 1989

SCOTT SOMMERDORF/SAN FRANCISCO CHRONICLE VIA GETTY IMAGES

way did Huey give you on solos?
Huey was great. He gave me a lot of leeway on solos. That one in particular was a lot of fun. That was always my favorite part of recording, when we were done with basic tracking. Huey and I would go in, and he would produce me. We just got along. The other guys would produce me sometimes, but I preferred working with Huey. He always "got" me. He knew what he wanted out of me, and he did it in a very gracious way. A lot of times we'd try a guitar solo, but sometimes we'd listen to it and go, "No, it needs the sax there."

After you started having hits, did you feel pressure to keep them coming? Like when you were asked to write something for *Back to the Future*...
I guess it was pressure, but I didn't feel it, meaning I didn't let it get to me. When somebody says, "I need you to do this," it makes me want to do it. I remember they were looking for a song for the movie, and I said, "OK, I'll give it a shot." That's how "The Power of Love" came about. I knocked out the guitar riff, and the rest of the song came together. I demoed it up with Johnny Colla. He made a couple of edits, and that was that. We submitted it and they liked it.

Your solo in that song starts out with an Albert King bend by way of Stevie Ray Vaughan. Am I in the right lane?
Oh, you're in the right lane. At that time, Stevie was opening up shows for us. He was on the road with us for a year and a half. We spent a lot of time on the bus together. Stevie was great. One night, he kicked the rest of his crew out of his bus, and it was just the two of us drinking Crown Royal and talking about music. used to watch him on stage and think, "I wish I could play like him." He was so strong. When he shook your hand, he would crush it. He had the hands of an auto mechanic. He put that into his playing. He used super-thick strings, and those bends he did... I couldn't play his guitars because I didn't have the strength. He was amazing. He could get sounds that didn't exist. So yeah, did I reference him on that song? Sure I did. [*Laughs*]

How democratic was the band? Did you have a major say in what went on?
Very much so. The band was very democratic. Yes, it was definitely Huey Lewis and the News. He was the benevolent dictator — although I don't like to use that word. He listened to what everybody said. He could be tough, but he had to herd cats, and it wasn't always easy.

Was it "Hip to Be Square"?
[*Laughs*] You know, I thought that song was a little weird, but it kind of grew on me. Now I actually like it. The video we did was killer. It's the kind of song that they like to put in commercials. It's had a life. The lyrics are a little cutesy, so I can see why some people are turned off. It took me a while to say, "It's a good song." Maybe it's because I'm old now. [*Laughs*]

The band started to get more bluesy and less pop oriented in the Nineties. Was that a tough period for you? Radio had turned away from your sound.
It was tough, sure. Things had changed, radio was changing. We were being told by the record company that electric guitars were out. They wanted things very poppy and light. We did the song "Couple Days Off," which is like a fusion song, and we had to remix it and put acoustics on it. I was like, "Wait a minute. They're erasing who I am." It wasn't a great time for guitar players, unless you were in a metal or grunge band.

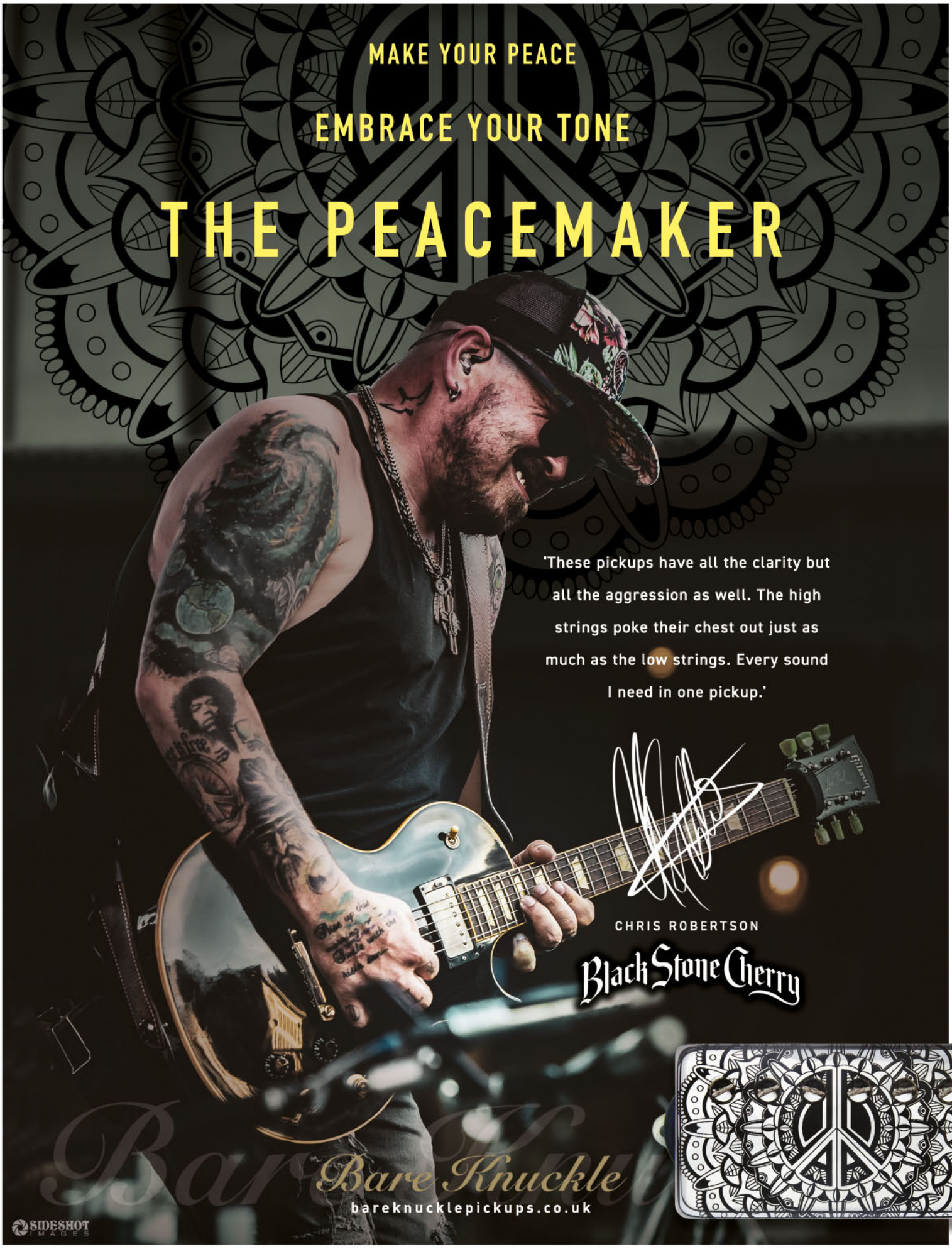
What kinds of guitars were you using throughout your time in the band?
My late-Sixties Les Paul goldtop was a real favorite. One of our lighting techs dropped it. He didn't tell me, and he put it back on the stand. I went to grab it and the neck just snapped. I was like, "What the hell?!" I needed a new guitar, so I bought a '68 black Les Paul Custom. I used a bunch of guitars. My rhythms were mainly done with Strats because they have that tight sound that fits in a mix. I didn't use Les Pauls for rhythms because they have a midrange that can take over a mix. For solos, that's fine, but not for rhythm tracks. Although for the solo in "The Power of Love," I used a '57 Strat, and that came out great.

You mentioned how your life had spun out of control toward the end of your time in the band. Drinking was a big issue?
That was an issue, sure. I became a Christian, and drinking just wasn't conducive to my lifestyle. On the road, I found myself drinking when I didn't even want to. I'm not bagging on people who drink, but for me, it wasn't working anymore. It was fun while it lasted. [*Laughs*] I certainly had lots of fun, but after a while you have to decide when enough is enough.

I spent about five years touring with the band, and I was completely sober. That was a little strange — everybody's having a blast and getting hammered, and I'm drinking water. And then I went back to drinking after being sober for five years. That's when I said, "If I keep doing this, it's not going to get better." I left the band for personal reasons. It had nothing to do with the rest of the guys.

Is that time of your life in the rear-view mirror, or does it feel like yesterday?
It feels like yesterday. But a lot has happened since then. I've raised a family and have been to a lot of soccer games. I think I left the band at just the right time. Careers in music have definite periods, and unless you're one of the few exceptions, like Billy Joel, as you go on you're going to be in smaller and less prestigious places. That just wasn't for me. GW

"AM I SORT OF AN UNAPPRECIATED GUITAR HERO? PROBABLY. BUT THAT'S OK"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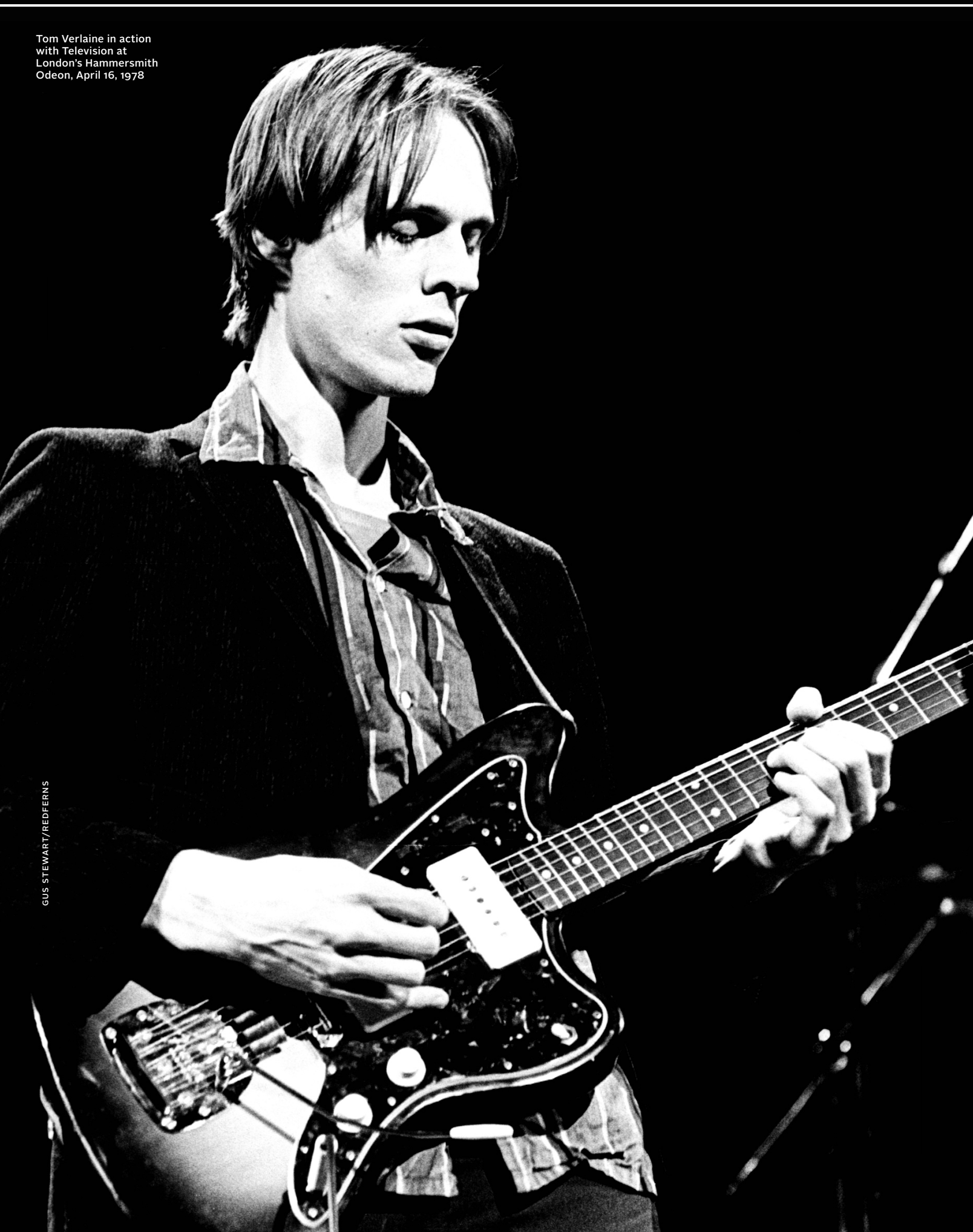
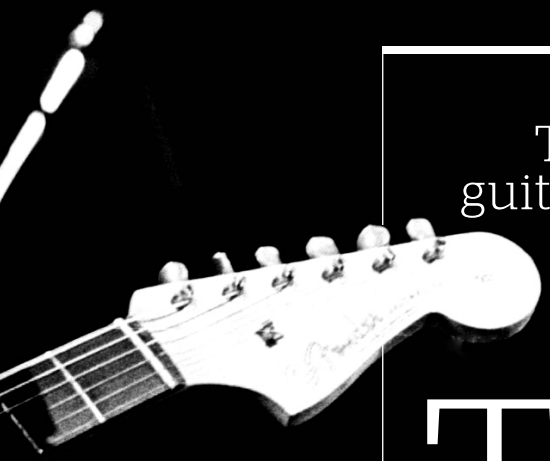


Tom Verlaine in action with Television at London's Hammersmith Odeon, April 16, 1978

GUS STEWART/REDFERNS

TOM VERLAINE

1949–2023

The cult hero who reconfigured guitar music and inspired generations of alternative rock bands

BY JONATHAN HORSLEY

TOM VERLAINE, WHO died January 28 at age 73, had an approach to playing guitar that was never easy to describe. Post-punk, art rock, art punk, whatever; it was one of Verlaine's great creative achievements that over three studio albums with Television, and a prolific solo career, he was able to unshackle his style from labels. Hard to define, sure, but you know it when you hear it.

The sound he pioneered in Television, along with second guitarist Richard Lloyd, had a propulsive yet cerebral power, grandiose yet melancholy, intense yet epic. Based in New York City, where they regularly performed at legendary club CBGB, Television had an energy and attitude that suggested punk. What came out of the speakers, however, would challenge that conclusion. There was nothing quite like it.

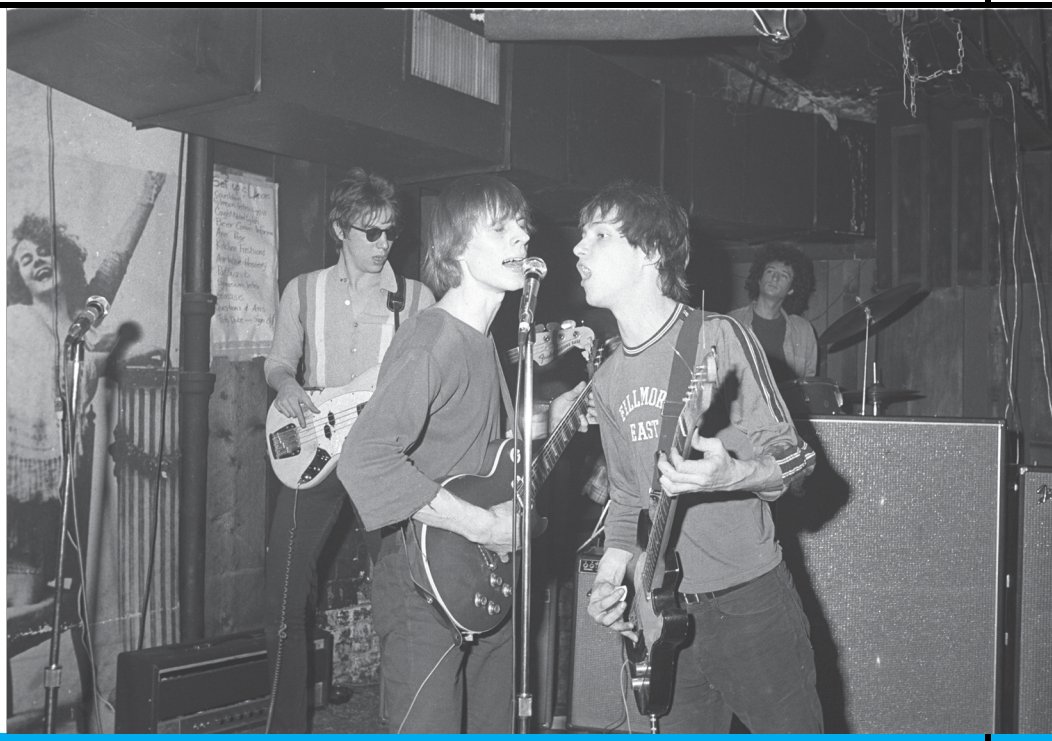
Maybe this is what happens when you approach the guitar from a different perspective. The instrument was not Verlaine's first love. When he was a kid growing up in Delaware (although he was born in Denville, New Jersey), he started out on piano before picking up the saxophone as a young teenager. He liked symphonies. He liked jazz. Speaking to *Guitar Player* in 1993, Verlaine confessed that he hated guitar music for years.

"I played piano because when I was a kid I'd be really transported by symphonies," he said. "My mother would get these supermarket records of overtures... that was music for me. The only thing I liked on radio were flying saucer songs. In the early Sixties I hated pop. An older friend of mine had some John Coltrane and Ornette Coleman records, and that's the music I liked. I had a brother who bought Motown, and I thought it was totally twee. The first rock records I liked was Yardbirds stuff, because it was really wild."

The Kinks and the Rolling Stones can also claim credit for changing Verlaine's mind about guitar, and doing as they would do many times before and since, changing music history over the course of two frenetic rock songs. "All Day (And All of the Night)" and "19th Nervous Breakdown" did the damage.

"Those are the records that made me think the guitar could be as good as jazz," Verlaine told *Guitar World* in 1981. "Up until then the electric guitar was a stupid instrument to me. When I heard the solos on those records, the sound, the general sound, that's when it occurred to me that the guitar was a cool instrument."

Having no intrinsic affection for the guitar, Verlaine could easily resist the impulse to covet other players' styles. It is often thus: the best guitar heroes are the ones who never wanted such status. Fortune favors those bold enough to experiment with an instrument. It also favors those who work at it. Television were famously dedicated to rehearsals. Their marathon practice sessions would be masochistic if just in service to a sound wrought on three power chords and a $\frac{4}{4}$ backbeat. Verlaine and Lloyd had designs on Television being something more. Besides, the Ramones would soon claim brevity for their own. Expansiveness was the smart play.



> "A lot of us took note from Richard Lloyd and Tom Verlaine. Those guys were game-changers."
>
> — Johnny Marr

Set loose and turned wild in the febrile thrum of 1970s NYC — the milieu of Blondie, Talking Heads, et al — Verlaine's electric imagination reconfigured guitar music and set the table for a generation of alternative rock acts, many of whom would stake their own claim to greatness. Television's debut album, *Marquee Moon*, with its iconic cover photo by Robert Mapplethorpe, remains essential, remains exhilarating and remains somehow special and alien — even though the independent rock cognoscenti has kept it on regular rotation since it hit record stores in 1977. It is one of the most influential rock albums of all time. The likes of Sonic Youth, Pavement and Johnny Marr were listening.

"It was more expansive," said Thurston Moore of Sonic Youth, speaking to ShortList in 2020. "The guitar interplay between Richard Lloyd and Tom Verlaine was just really informative for me. It was really dry and super poetic while still being really unpretentious."

What Television were doing was something new. Just as it worked with Sonic Youth, who came out of a similar cultural environment, weaned on experimental music and art, it did in England. In a 2021 *Guitar World* interview, Johnny Marr said Verlaine and Lloyd were the fresh blood guitar music needed.

"This was at a time when there were a lot of things being done on guitar that I felt were outdated and corny," Marr said. "But there was also a generation of young men in the U.K. and America who were onto something new — Robert Smith, John McKay, Will Sergeant. A lot of us took note from Richard Lloyd and Tom Verlaine. Those guys were game-changers. I loved all that... and still do."

The long approach toward the release of *Marquee Moon* is the history of a band taking the time to evolve before announcing themselves on wax. Formed in 1973 with Verlaine's school pal and countercultural Zelig Richard Hell on bass, Billy Ficca on drums and Lloyd on guitar, Television would soon mix things up, swapping out Hell for Fred Smith, then of Blondie. There was a certain amount of ruthlessness in that. When Hell and Verlaine moved to New York, Hell got Verlaine a job at the Strand bookstore. But perfectionism was in Verlaine's blood. It was part of the internal logic of the band.

No one was safe. Brian Eno was brought in to produce the *Marquee Moon* demos and Verlaine was unsparing in his judgment, saying it all sounded like the Ventures, lacking juice. The sounds Television were chasing were a reaction to the rock guitar consensus at the time that favored Marshall stacks and humbucking pickups. All of that was out. Theirs would be a Fender sound. The angular cut of a single-coil pickup was their thing. The price of the Fender Jazzmaster at the time was also appealing. Verlaine found a '59 Jazzmaster with a bronze pickguard and that made it on their debut. Sonic Youth would explicitly follow Verlaine's lead a few years later to seek out Fender offsets as the affordable option.

Rare and oddball guitars were always welcome. Verlaine also used a Gretsch G6123 Monkees signature model that he picked up for $80, a guitar that was only on the market for a couple of years at the height of the Monkees' popularity. There

were Danelectro and Vox guitars, and a see-through Ampeg Dan Armstrong Plexi, presumably for the same reason everyone else played one; because it looked damn cool onstage. There were Strats and Jaguars, too, and an Epiphone Al Caiola.

In later years, Verlaine would use a modded Strat that was fitted with three lipstick-style pickups and a neck taken from a Jazzmaster. Amplifiers were mostly from Fender, too, with the high-powered Super Deluxe tube combos a cornerstone of their sound. Vox AC30s, Music Man HD-130 4x10 combos and a Dumble Overdrive Special found themselves on Verlaine's backline over the years. Television's tech, Robert Darby, built them a Valvotronics amp. Like many players of the era, Echoplex tape echoes were used, even if just for the preamp's secret sauce.

Like most serious Jazzmaster players, Verlaine's models were upgraded with Mastery bridges. He also favored heavy strings, .14s or .15s for the high E, a .054 for the low E, and always a wound G. Technique-wise, he would use a pick but play close to the neck pickup.

Marquee Moon was quite the debut, but there was more to come. *Adventure* followed in 1978, deepening Lloyd and Verlaine's understanding of one another's styles. The energy was different, the songs every bit as strong. Besides, what would it have served Television to have tried to chase the same thrills? If *Marquee Moon* was some after-hours adventure in the city, a transcendent fever of neon, *Adventure* is the morning after. Whether it is on the loose, sun-fried groove of "Glory," the mid-tempo strut of "Foxhole," or Verlaine favorite "The Dream's Dream," an instrumental that sails off into the ether, closing the album out, the cool precision of Lloyd and Verlaine's phrasing is present and correct. The treble gives it a wiry clarity that again speaks to perfectionism; a Super Deluxe is the sort of amplifier that punishes sloppiness. For better or worse, if you play a note on it, you hear it loud, with no hiding place.

Speaking to *Hit Parader* in 1978, Verlaine admitted that theirs was a difficult sound to capture in the studio. "It's a bright kind of sound," he said. "It's not fuzzed up, it's not like say, a Bad Company sound where you plug a Les Paul into a Marshall — which is the formula for about 80 percent of rock 'n' roll. We've got a number of weird little guitars which we use with weird Fender amps, and it produces a very different kind of sound. A lot of engineers don't know how to translate it so it will work on a record."

[*above*] Tom Verlaine performs in Milan, March 31, 2016

[*facing page*] Television at CBGB in NYC in 1975; [*from left*] Richard Hell, Verlaine, Richard Lloyd and Billy Ficca. "It's like we become one guitar," Lloyd told *Guitar Player*

Television would break up just months after the release of *Adventure*. Verlaine endured a year of contract wrangles with Elektra as he gathered material for his self-titled solo debut. Stylistically, the apple didn't fall far from the tree. Sure, Lloyd no longer offered Verlaine a foil, but the licks, voice and songwriting mounted a convincing case that the best was yet to come. David Bowie thought so, and recorded a cover of the song "Kingdom Come" on his 1980 album *Scary Monsters (and Super Creeps)*. Although Verlaine was scheduled to play on Bowie's version, it was Robert Fripp who played lead instead. Apparently Verlaine's search for the perfect tone, auditioning amps ad nauseam, was not everyone's idea of fun. But it worked for him. The tones he found on *Dreamtime* (1981) scratched and shimmered around his vocal. "Postcard from Waterloo," from 1982's *Words from the Front*, is reference quality surf-rock tone, a splash of vintage Americana that would be reprised in 1992 for the instrumental album *Warm and Cool* — a record that found him experimenting with fingerstyle. Television would reform in '92, releasing a self-titled album, touring and then staying officially active until Verlaine's death. Later, Verlaine would guest on records by the Violent Femmes, James Iha and Patti Smith. He would score silent movies for the Douris Corporation with Jimmy Rip, half composed, half improvised.

Few understood Verlaine better as a guitar player than Richard Lloyd, and he waxed lyrical to *Guitar Player* magazine anbout their chemistry: "It's like we become one guitar. I can tell the difference between our parts and our styles when we're playing leads, but even when I listen to stuff that Tom and I do, sometimes I have to pull myself out of it to determine who's where, who's what. I don't think there's another band that has that with two guitars, where one doesn't strum and one doesn't play lead all the time, and they don't switch or play leads at the same time in thirds — we're not the Allman Brothers, and we're not Status Quo, we're not heavy metal, and we're not a strum band. The parts are very well defined in their interconnectedness. They really make one piece, and I don't know exactly how that happens."

If such magic could be explained, it wouldn't be magic anymore. We should still try. Verlaine's guitar parts are vines to be scaled to see how it looks and sounds from on high, another perspective on the instrument. Verlaine's guitar was pitched at the avant garde but was nonetheless relatable. Like Robby Krieger of the Doors, he mixed alien styles, different modes, a jazz sensibility painting with Mixolydian and blues. If there is a lesson to be taken, it is to never be satisfied.

"When I do hear a guitar in contemporary music, it always has the same sound," Verlaine once complained. "I guess it's a distortion plug-in — 'Preset 80' or something. Like, who cares?" GW

RICHARD E. AARON/REDFERNS (TELEVISION) ROBERTO FINIZIO/PACIFIC PRESS/LIGHTROCKET VIA GETTY IMAGES (VERLAINE)

SUPER

HOW U.K. SENSATIONS **NOVA TWINS** CREATED THEIR HEAVY AND UNIQUE SOUND — AND WHY THEIR PEDALBOARDS REMAIN A CLOSELY GUARDED SECRET

BY JENNA SCARAMANGA
PHOTOS BY CORINNE CUMMING

NOVA TWINS ARE the most exciting young band in the U.K. Combining rap, punk, R&B and metal, they also have the filthiest synth sounds a stringed instrument has ever produced. They're the first band since Muse to have tones on their album that we genuinely don't know how to make. They're influenced by music many guitar bands don't even consider. And most importantly, their current album, *Supernova,* is stuffed with great songs.

The Twins, guitarist/vocalist Amy Love and bassist Georgia South, have been a band since 2014 and are finally catching a buzz, thanks to the support of Rage Against the Machine guitarist Tom Morello. Georgia says Rage's support has been invaluable. "With them being a diverse band, they can kind of understand some of our experiences being women of color. The success they've had was really encouraging because there's so many times we'd hit a wall with people not getting it. Seeing a band like Rage Against the Machine, one of the biggest bands in the world, being fully diverse — it's inspiring."

In 2019 Nova Twins supported Prophets of Rage, Morello's rap-metal supergroup with members of Cypress Hill and Public Enemy, and were booked to open RATM's sadly canceled 2022 U.K. dates. "People wouldn't know about us if we didn't have big bands helping us," Georgia says, "because the industry at first weren't getting it. It was two girls playing heavy music looking the way we do, and it was a bit like, 'We don't know where to put you.'"

The answer, for anyone still wondering where to put Nova Twins, is on big stages. They impressed at festivals across Europe last summer. Audiences, not worried about how to categorize the band, responded to their fat riffs and relentless energy. The Rage parallels are inevitable for bands combining riffs and rap, but Nova Twins also caught favorable comparisons to the Prodigy, Missy Elliott and even No Doubt. "They're incredible artists, so we always feel happy when we hear that," Amy says.

"TOM MORELLO REVEALED HIS SECRETS A LOT LATER IN HIS CAREER. MAYBE WHEN WE'RE HIS AGE WE'LL DO IT" — GEORGIA SOUTH

Nova Twins' Georgia South [*left*] and Amy Love

NOVAS

Although they've grown to make heavy music, their first influences weren't remotely rock. Like most kids, that began with their parents' record collections: Stevie Wonder and Donny Hathaway for Georgia, Toni Braxton and Whitney Houston for Amy. "Then the mainstream hits you," Amy says. "People like Destiny's Child who were saying to us: you're beautiful, strong Black women."

The heavy part of their sound came not primarily from their record collections, but from the bands they gigged with. "Playing on the rock scene from [*age*] 13, sneaking into clubs, that's how I got into heavier music, playing with bands in my local area and experiencing it firsthand," Georgia says. Part of the reason the band sounds so exciting is that they are utterly steeped in live music. They didn't listen to a record and then try to copy it — they learned by doing it.

"It was amazing being on that live circuit," Amy says. "We came up through the punk scene, really. That's where a lot of the punk aspect comes from, because we were surrounded by it, playing pit parties and Wonk Unit [*DIY*] festivals." With that kind of upbringing, performing is their natural habitat, and the heavy music they inhaled mixed with their early influences. "I moved from Essex to London, which was dramatically different," Amy says. "That's when I got introduced to bands like the MC5, New York Dolls, Kiss, the Sweet and Led Zeppelin. That's when I was like, 'F*ck! I love the feeling of live musicianship.'"

Georgia, meanwhile, namechecks Skrillex, Pharrell Williams' rock side project N.E.R.D. and R&B super-producer Timbaland. "I love Timbaland's beats and how he manipulates sounds. That was a big inspiration for me, not making it sound like a bass guitar but more electronic, how hip-hop producers would use their synths."

Thus began the journey to the unique sounds on *Supernova*, with Georgia experimenting until she found ways to recreate her favorite synth sounds. "I used to go to Denmark Street [*in London*] all the time with my dad and pick out pedals. I didn't know what I was looking for so I'd be that annoying person trying out the pedals in the corner and then I'd take one home with my savings. Towards the end of our first album when we wrote 'Vortex,' that was a kind of lightbulb moment. It shifted when the bass sounded really electronic. We were like 'This is sick!' I think *Supernova* is the evolution of that."

We only realized the centrality of South's bass to Nova Twins' sound when we caught their album-launch show at Bristol, England's Rough Trade, where — due to space restrictions — Amy wasn't playing guitar. Georgia carried the entire show; we barely even missed the guitar for most of it. "When we first started the band, the core element was bass and vocals," Georgia says. "Bass would be a lot of the track, then the guitar weaves into it. It's a dance. Before we had our own sound engineer, people used to mix us with the bass turned down so quietly. We're actually flipping it on its head. It's more like electronic music where the bass is so loud. Guitar is the texture in between."

Normally at this point, we'd reveal the gear behind the tones. But we can't, because Georgia and Amy are giving nothing away. A while ago, Amy told us how their secrecy began when a rival band photographed their gear without talking to them first, so we can thank ill-mannered London guitarists for depriving us of this knowledge.

The Twins' reluctance to divulge their gear secrets reminds us of the young Eddie Van Halen turning his back to audiences and lying about modifications to his amp. In both cases, we find the secrecy understandable — but unnecessary. Van Halen's tricks are now common knowledge but no one has come close to being EVH, and we doubt anyone else could be Nova Twins, regardless of gear. We put this to the band, but they are not convinced. "Tom Morello revealed his secrets a lot later in his career," Georgia says. "Maybe when we're his age we'll do it. If people come around and have dinner at your Nan's, you don't ask for the recipe! I haven't looked up how Tom Morello gets his sound. I don't want to know the magic. You have to find your own route because there's already a Tom Morello. When somebody idolizes someone too much, you end up being like them, but you'll never be as good as them."

Here's what we do know about the Nova Twins' sounds. We still wouldn't know where to start with some of them, but hearing Amy and Georgia playing in isolation makes it a little clearer in terms of what's going on. The synth-like bass sounds have a generous helping of analog phaser with the rate set fairly low, usually in combination with a huge fuzz sound. Amy and Georgia wouldn't show us their pedalboards up close, but the clicking sounds when triggering

Love's guitar tone is somewhat on the conventional side, but with less low end than usual — to make space for South's gargantuan basslines

octave-up Whammy effects suggest they're using momentary footswitches rather than rocker pedals. That allows them to fix the rate of the Whammy sweep for a precise, mechanical effect. They always use combinations of pedals to create bespoke sounds; there's never just one pedal on at a time. "My feet are as important as my hands," Georgia says. "It's more like driving a car than playing bass. If I broke my leg it would be a disaster."

Visually and sonically, Georgia's most visible gadget is The Ring, a MIDI controller she wears on her index finger to control effect parameters with gestures, a little like Matt Bellamy's use of a Kaoss Pad with his guitar. On the song "Toolbox" she rhythmically controls octave-up synth stabs by moving her hands away from the strings. "I don't know what it's intended for! I use it for a dubstep drop kind of vibe," she says.

Amy's guitar tone is a little more conventional, with less low end than usual to make space for those gargantuan basslines. Her main amp is Fender's perennial workhorse, the Hot Rod Deluxe, sometimes supplemented by a Marshall Origin, although the dirt is from pedals. Her guitar, a P90-equipped Mustang, also emphasizes mids over bass frequencies. Meanwhile Georgia's Westone Thunder 1 bass is split between a Gallien-Krueger bass head and a Marshall Valvestate guitar amp set slightly dirty. Between them, they can cover all the *Supernova* sounds. "We are obsessed with being able to play everything live," Amy says. "We always felt we have to prove ourselves 10 times harder. Even now they'll be like, 'Oh, there's so much on track, there's a laptop.' There isn't any guitar or bass on track at all."

Amy points to Jack White and St. Vincent as references for her approach to solos. "Their style of playing was really interesting because it wasn't always a blues lick. I just love being a bit in your face and untamed. If a pedal glitches or something, we don't try and take out all that noise. It's part of it. Sometimes we'll loop a glitch — that's f***ing sick!"

Supernova could only be made by a British band, so it's surprising that Nova Twins' influences are almost entirely American. When asked, Georgia says she was into the grime scene while she was at Lewisham College [*London*], but most attempts to relate them to other British acts are doomed. Reviewers have likened them to Skunk Anansie's frontwoman Skin, which Amy dismisses: "They're incredible live, and we've played with them, but as two bands we're completely different," she says. "The only association is obviously we're Black women." Instead, they put the British sound down to being unapologetically themselves. "When you hear an American record, it sounds incredible sonically, but it's so perfect. We allow things to be how they are, and that reflects in the mixes," Amy says. Georgia agrees: "Amy doesn't try and twang into American. She keeps the British accent, which is cool."

Although the innovative sounds are what you notice first about *Supernova*, there's enough substance to the songs that you can imagine them working with stripped-down production. At Rough Trade, Amy joked that no one would want to hear Nova Twins unplugged, but we could get behind Nova Twins plugged straight into their amps. Although they've got no plans to try it, Georgia agrees it could work "because the riffs are so melodic." In fact, in the comparisons to rap metal, the importance of melody to Nova Twins' sound is sometimes overlooked.

"When we started it was way more melodic," Amy says. "As we were on the punk scene, we wanted to be more angular and jagged. With this new album there's more melody in there."

The source of that melody may surprise you. "A lot of the *Supernova* riffs were actually written on a keyboard," Georgia says. "Part of it was laziness. I got a MIDI keyboard, which is tiny, so you can literally have it in bed and write riffs on it. It ends up being more melodic that way. I find it takes you out of your comfort zone as well."

Leaving their comfort zones is a theme the Twins keep returning to, and they're gung-ho for other bands to do the same. "Don't listen to people you love for two weeks and your ideas will come through, and that'll be totally original," Georgia says. "I think when bands are struggling to find their sound, they often run to play songs they're influenced by, but you can hear it straight away. I think it's good to take yourself in the woods somewhere and see what comes out."

Amy says it was in some ways easier for Nova Twins to find their own sound because as Black women there were few obvious role models in rock and metal for them to follow. "Because we didn't have anyone easy to latch on to, it was all a mix of everything. That's why we went on our own journey discovering music and experimenting." GW

"WE ALWAYS FELT WE HAVE TO PROVE OURSELVES 10 TIMES HARDER"
— AMY LOVE

GENRE-NEUTRAL

MISHA MANSOOR, MARK HOLCOMB and JAKE BOWEN take you deep inside their latest slice of trademark Periphery riffery, *Periphery V: Djent Is Not a Genre*

BY JOE BOSSO

THE MEMBERS OF Periphery want to get something straight once and for all: Djent — that onomatopoeia used to describe the guitar sound of their band, along with groups such as Meshuggah, Animals As Leaders and Polyphia, among others — is not a genre. They're serious about this, and just in case nobody's paying attention, they've even gone so far as to title their latest album *Periphery V: Djent Is Not a Genre*.

PHOTO BY EKATERINA GORBACHEVA

[*from left*] **Periphery's Mark Holcomb, Misha Mansoor and Jake Bowen**

"Djent is not a genre," Misha Mansoor states emphatically during a Zoom interview that includes his multi-stringed cohorts, Mark Holcomb and Jake Bowen. "It's a lifestyle."

Which prompts Bowen to add his two cents: "We've been labeled as djent for such a long time that we've actually adopted it as *our* genre. I was the last guy in the band to be OK with it. It's nothing that we chose, but here we are — people call us a djent band. So the album title is our way of messing with everybody. It's not a grand statement in any way. It's just for funzies."

Mansoor cracks up at that one. "'Just for funzies'?" he says, nearly doubling over. "Oh, man, I can't wait to see that in print!"

It's been four years since the band (which also includes singer Spencer Sotelo and drummer Matt Halpern) released the colossal *Periphery IV: Hail Stan*, during which time its three guitarists have busied themselves with various solo and side projects that encompassed raging metal and chillaxed electronic music. For Mansoor, the prime mover of the band who also functions as their de facto producer and engineer, the agenda for album number seven (despite its Roman numeral, it's their seventh studio record) was the same as always. "I just want to get together and write music with my best friends," he says. "It's a fun process, and in the end we try to make things really simple: 'Is what we're doing cool?'"

> "THE ALBUM TITLE IS OUR WAY OF MESSING WITH EVERYBODY. IT'S NOT A GRAND STATEMENT IN ANY WAY. IT'S JUST FOR FUNZIES"

In the land of Periphery, "cool" often means lots of everything, often in the same song. "Wildfire" packs enough punishing doomsday shred to fuel a guitar clinic, but it also features — are you ready? — an extended section of free jazz piano and sax. Similarly, "Atropos," "Wax Wings" and "Zagreus" see the guitar trio blend seemingly endless stacks of cauterizing riffs and solos with lush orchestration and almost disarming moments of sunny electronic pop. For those who subscribe to the notion that one great epic deserves another, there's the dramatic album closers "Dracul Gras" and "Thanks Nobuo," clocking in at 12 and 11 minutes, respectively, that, taken together, answer the question: What would it sound like if you threw hyperactive prog metal and musical theater into a Cuisinart?

To the delight of some fans and the dismay of others, Periphery have never lived on shred alone, and for those who reveled in the mainstream pop of past songs like "Satellites" and "Crush," there's "Silhouette," a radiant electro ballad that whisks the listener away with twinkling keyboards and soothing atmospheric textures — and nary a lick of guitar or blood-curdling scream.

"I invented that one," Holcomb says. "Misha and Jake have their electronic side project, Four Seconds Ago, and Jake has his own solo project under his name. When it came time to ply ideas for this album, the thought was, 'Can we do a song in that style that sacrifices nothing, but it's still a Periphery song?' Before Spencer wrote his vocals, it was an electronic song. After he did his vocals, it became a full-fledged pop song. And it turned out great. I couldn't be happier with it."

Mansoor admits that a good portion of the band's fans would be more than happy if they ditched the touchy-feely stuff and concentrated on the metallic riffage, but he also clings to the idea that the audience will appreciate their diversity and the musical risks they take. "There's always that thought — 'Oh, God, people are really gonna hate this,'" he says. "But we can't get caught up in that. We're guided by our own fervor for our songs. With something like 'Silhouette' or some other things we do, we don't concern ourselves with fans thinking we've gone soft. We do what we like if we think it sounds cool. Maybe some of our fans will hate 'Silhouette' and they'll skip over it, but that's OK. At least they know we put it on for a reason."

One of the hallmarks of your music is its complexity; the songs go in lots of different directions. What's the starting point? How does any one song get introduced to the band?

JAKE BOWEN: It's interesting how an album gets started. I'm tempted to say that there's never one way, but most of the time, it starts with a riff. Sometimes Mark will bring in a ridiculous guitar riff, and we'll sit down right away and try to craft a song around it. Then we'll decide to explore a territory that's completely different from where that riff might be headed. We try to break up the monotony of either always doing something heavy and always doing something light.

So you have a part, and right away it's "been there, done that."

BOWEN: Pretty much. We did that one thing, so there's no need to repeat it. There's always a new avenue to take.

MISHA MANSOOR: That's sort of the beginning of the process, and it's a lot of fun. We're never at a loss for ideas. Now, as we go along, part of that process gets a little harder because we have increasingly higher standards, and we only want to put out music we totally believe in. Not everything we do makes the cut. Sometimes we have a song that four of us are really stoked about, but one guy goes, 'Eh, I'm not really feeling it.'"

What do you do in a case like that? Does it have to be a total band consensus, or does one guy have to bite the bullet?

MANSOOR: It's hard sometimes. I mean, it would suck to tell one of your friends, "Too bad, dude. Suck it up and play that song you don't like." We don't do it. If we're not all into a song, we shelve it. Or maybe it can get used somewhere else. It's a bummer, but I don't want one of us to have to play a song he thinks is shit. How lame would that be?

Going back to the initial-riff stage, do you ever play something and think, "We don't need much more than this"? Do you ever consider one riff as the basis for a song?

BOWEN: We never really think like that. When we write a composition, we mainly say, "Does this flow? Do all of these parts fit together, or are we

JOHNNY LOUIS/GETTY IMAGES (MISHA) MIIKKA SKAFFARI/GETTY IMAGES (MARK/JAKE)

being gratuitous?" A lot of times, various sections and parts don't work, so we'll have to remove riffs. Like Misha said earlier, our guiding principle is "Is this cool?" It's an abstract concept, but you can feel it when things are right.

"Abstract" is a good way of describing a lot of your guitar parts. I doubt this happens, but does anybody ever come up with a part and the others go, "Whoa. That's *too* out there"?

MANSOOR: I'm usually the one producing these two crazy assholes [*Laughs]*, and I can tell you, they'll send me riffs and ideas, and I'll go, "Man, that's *really* wild. I hope I can learn how to play this." But if it sounds cool and serves the song, that means I don't have to write as many riffs and these guys can do the heavy lifting.

MARK HOLCOMB: It's never just a flat "no." I don't remember any times when somebody said, "That's too out there." If anything, we'll try to isolate what's cool about a riff and try to work with it. "Zagreus" is the song I'm most proud of, and that started with me tracking a riff that didn't even make it in the end. But it sparked an idea that just blossomed.

BOWEN: When we bring riffs to Misha, he'll often sculpt them into something. That's just one of his skills, and he's a master at it. He'll trim the fat from the riffs and help them make sense. And he does a lot of the counterpoint and the orchestrations.

Who had the big idea to include a jazz sax solo in "Wildfire"?

BOWEN: It might have been you, Mark. Or it might have been me. I don't know who it was. Anyway, we have this buddy Jørgen Munkeby, and he's an insane musician. We wanted him to be on the record somehow, and he ended up playing sax.

"Everything Is Fine!" is clearly a lie — you guys were obviously agitated when you did that one. [*Everybody laughs*] "Dying Star," on the other hand, is very fun and frothy. Can we read into your moods from these songs?

MANSOOR: That's funny. Actually, we're always having a great time. My favorite thing in the world is to get in a room and write with these guys. We're always joking and taking video game breaks. The album is a by-product of me hanging out with these guys. The only time it gets tense is when I'm mixing and editing. I know you always hear that bands like Fleetwood Mac created great albums under tension, but it's different with us.

Well, that's because they were sleeping together.

BOWEN: We are, too! [*Everybody laughs*]

Who's the big Broadway fan in the band? "Dracul Gras" and "Thanks

[*facing page*] Misha Mansoor in Fort Lauderdale, Florida, February 11, 2020

[*above*] Mark Holcomb and Jake Bowen in San Francisco, March 31, 2019

Nobuo" have sections that are like prog musical theater on steroids.

MANSOOR: It's interesting that you have that kind of reaction, and if that's what you take away from those songs, that's awesome. The truth is, we're not so much musical theater fans as we are video game fans. We like role-playing games with very strong narratives tied to music. Maybe that kind of thing has a similar musical interaction as theater. The bottom line is, we play a lot of video games. [*Laughs*]

Every song features boatloads of almost absurd shred guitar; I can't even isolate sections because I'd leave something out. Do you all sit around and practice together, like in a clinical fashion?

HOLCOMB: I wouldn't say we sit together and practice. We don't show one another techniques or anything. We come up with riffs and parts, and then we try to get some sort of documentation of them. It's always about assembling our ideas into songs. It's only later, when we have to learn how to play the songs live, that we might have to study somebody else's technique. I remember Misha had a harmonic trick that he played, and I was like, "How do you do that? Teach that to me."

What are your rehearsals like when preparing for a tour? You have some songs that are over 10 minutes long. How do you all get on the same page?

BOWEN: It depends who you ask. Our drummer, Matt, will be all casual and say, "Yeah, I went through the songs once together — we're good." [*Everybody laughs*] But if you ask me, I've been playing these songs for three months, and I can barely wrap my head around them. There's various levels of preparedness.

A lot of times, the three of us will get on Zoom, like we are now, and we'll go over guitar parts. We have to do that in a day or two. We'll divvy up duties because there's a lot of layering and counterpoint. So we'll do that, and then we'll practice on our own for a while. Then we'll get together — for a week, if we're lucky — and we'll have full band rehearsals. We'll run through the set a couple of times. It can get complicated.

There's this famous line among musicians: "If you make a mistake on stage, do it again so people will think you meant to play it." Do you ever do that?

BOWEN: See, that's the reason we have three guitar players. If I ever mess up, the other two guys can keep playing. That's the real reason — it's not because we want a dense guitar sound.

EKATERINA GORBACHEVA

> "I KNOW YOU ALWAYS HEAR THAT BANDS LIKE FLEETWOOD MAC CREATED GREAT ALBUMS UNDER TENSION, BUT IT'S DIFFERENT WITH US"

HOLCOMB: I have a cable trick for those moments...

MANSOOR: No, don't tell him! You can't reveal your secrets. [*Laughs*]

HOLCOMB: No, it's cool. Here's what I do: If I mess up a part, I'll start fiddling with my cable and I'll unplug it deliberately to make it seem like I'm having a technical issue rather than my own ineptitude. [*Laughs*]

Now we'll all look through YouTube for those moments. [*Everybody laughs*] Guitar-wise, is there anything new you're using on the record?

MANSOOR: We did the record at my place, so I've got a lot of guitars hanging around, all my signature models and stuff. My new SoCal signature model is fantastic, and I used that quite a bit. I also pulled out the Jackson Juggernaut ET6 and ET7 models. The EverTune bridge is so great for recording — it's a real time-saver. Those were the three new models I used.

BOWEN: My newest model is my signature Ibanez JBM9999 — the four nines. I pretty much used that one, because I'm flying to Misha's place from New Jersey, so I don't want to bring a whole arsenal of guitars. Besides, Misha's got enough for us to use. My signature guitar is amazing, so that's usually all I need.

HOLCOMB: I've been using this one. [*He holds up a beautiful blue PRS.*] It's my 2023 PRS SE signature model that we're putting out. I tracked with a prototype throughout the album process, and it really came through. It's got some new pickups — the Seymour Duncan Scarlett and Scourge pickups. It's really, really cool. I can't wait for people to check it out. GW

OUR GENERATION

Blues legend Walter Trout plays **Rotosound electric guitar strings:**
The choice of iconic artists since the birth of rock & roll

AMERICAN DREAM

By Mark McStea

In the Seventies, four British bands achieved wild success pretty much everywhere — except the U.S.

Below, **SLADE'S NODDY HOLDER & JIM LEA, STATUS QUO'S FRANCIS ROSSI, the SWEET'S ANDY SCOTT** and **DR. FEELGOOD'S WILKO JOHNSON** (in one of his final interviews) explain what did — and didn't — happen

Slade in the early Seventies [*from left*]: Dave Hill, Jim Lea, Don Powell and Noddy Holder

RB/REDFERNS

THE INFLUENCE OF American music on British acts — and vice versa — is well documented and has been going on since the birth of rock 'n' roll in the Fifties. The tables were turned in the Sixties with the British invasion, led by the Beatles, the Rolling Stones and the Who. But since the Seventies, it's fair to say that the influence going back and forth across the Atlantic has been evenly balanced. In spite of the global cross-pollination of musical influences, there remain acts who are massively successful in their native territories yet fail to achieve very much of note any further afield. Many British acts have achieved almost global dominance yet have failed to score more than a handful of hits, at best, in the United States.

From a sales point of view, the figures speak for themselves: Status Quo are still active and have racked up total sales of approximately 118 million. Slade split up in 1992, having scored sales of more than 50 million worldwide since their first hit in 1970. Sweet were glam-pop superstars in the early Seventies, scoring an amazing run of 16 hit singles between 1971 and '78, with album sales in the region of 35 million. Dr. Feelgood's sales were relatively modest compared to the three previous chart heavyweights, but as precursors to the punk explosion in Britain, they heralded a vital new approach to making music. Songs cut to the bone, running at three minutes or shorter, and with an image that was lifted by numerous punk acts. Their influence spread across the Atlantic to America, when Blondie's drummer, Clem Burke, brought their debut album, *Down by the Jetty*, back to New York with him in 1975. It became glued to turntables at parties with all the prime movers on the NYC punk scene in attendance — and taking notes.

Slade, Quo and Sweet all came up through the same club circuit in the U.K. in the Sixties. They knew each other from the numerous occasions when their paths would cross, and all served their time honing their songwriting chops and learning how to work a hostile crowd. Dr. Feelgood came up through the U.K. pub rock circuit, which was largely based in London, and saw an explosion of back-to-basics rock 'n' roll and vintage Stonesy R&B, played in sweaty barrooms to rabid punters, desperate for a fix of something other than the glam pop excesses of the early Seventies or the tired old prog and pomp rock dinosaurs. If this sounds like a familiar tale — the birth of punk — you're right. Except for one key point: It wasn't the likes of the Sex Pistols and the Clash who started that ball rolling; it was the brutal, relentless bands such as Dr. Feelgood, and their contemporaries, Ducks Deluxe, the Count Bishops and Eddie and the Hotrods who paved the way.

Slade at the Statue of Liberty [*left*], and the Sweet in Midtown Manhattan [*above*]

Slade had formed from the coalition of two bands, the N'Betweens and the Vendors. Having released a handful of singles between 1966 and '69, the band signed to a new label, Fontana, changed their name to Ambrose Slade and released their first album, *Beginnings*, in 1969. The album, which was made up of covers of the American hard rock acts such as the Amboy Dukes and Frank Zappa, wasn't successful, but the arrival of new manager (and former Animals bassist) Chas Chandler, the man who guided Jimi Hendrix to stardom, changed everything. He took over the reins, instructed the band to start writing their own material and watched them explode into the most successful singles band in the U.K. between 1971 and 1974, outselling everyone from David Bowie to T. Rex. They even became the first band since the Beatles to score a single entering the charts at Number 1, a feat they repeated three times.

The secret to Slade's success was their songs, penned by singer Noddy Holder and bass player Jim Lea, who was the musical brain behind the band. A virtuoso violinist as a schoolboy, he abandoned the staid world of orchestral ensembles for the hedonistic joys of the three-minute classic. Lea wrote all the music and often came up with key phrases for choruses and titles, leaving singer Holder to fill in the gaps with bawdy tales and a mirrored top hat full of double entendres...

PILEDRIVERS

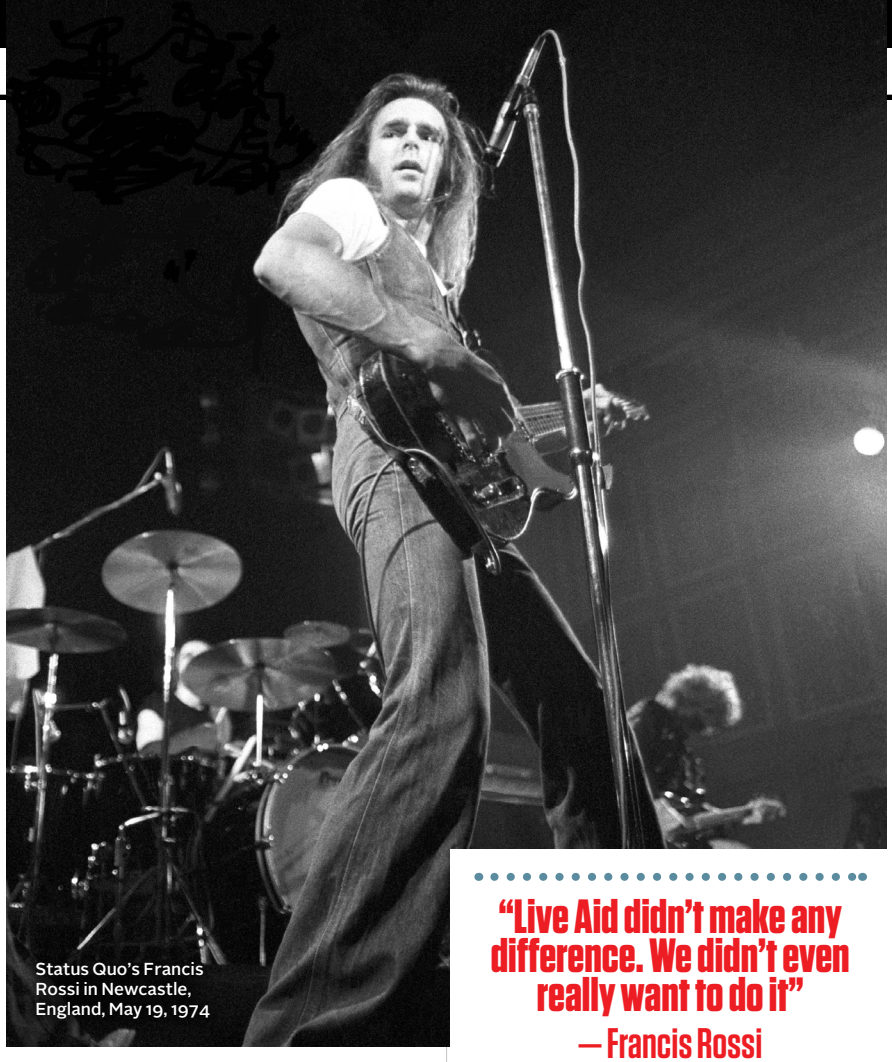
SLADE MADE THEIR first earnest attempt to try to break open the world's biggest market — the U.S. — in 1974. Holder remembers how different the American audiences were from what they'd been used to everywhere else in the world.

"It was a very strange experience," he says. "Half the audience was out of it; they were just stoned out of their trees. We were an out-and-out rock 'n' roll band trying to get audience participation going, but the audience just didn't have any energy. Visually, I think we probably looked like four spacemen up there." [*Laughs*]

Lea agrees: "The Americans didn't get us at all. Instead of playing to a rabble-raising crowd, all you could smell was pot. We were really big on getting the crowd involved live. We really made that a big part of our act from day one — maybe we even invented it. When we got to America, no one was doing that, really pulling them in and getting them to be a part of the show, singing and stamping and clapping along. Nod was fantastic at that."

Interestingly, there were plenty of key figures in the audience taking notes, including future members of Mötley Crüe and Kiss. Noddy again: "Gene Simmons and Nikki Sixx told us they'd seen us live when they were younger. Kiss were a perfect example of taking our thing to the nth degree — people were waiting for a change, and that worked well for Kiss. Then there was the MTV thing, which didn't exist before. We'd have been perfect MTV fodder."

Status Quo, to this day one of the biggest bands in the world, had a couple of minor American hits at the tail end of the Sixties with "Pictures of Matchstick Men" in 1968, six years after they formed in 1962. That single and its followup hit, "Ice in the Sun," were very much of their time — a mix of light psychedelia and pop that bore little resemblance to their later blues 'n' boogie approach, which has served them well since "Down the Dustpipe" broke into the U.K. charts in 1970. Quo realized that all they really wanted to do was wind their amps up to the max and rock out, abandoning the pop elements and replacing them with their own particular blend of heads-down, no-nonsense, boogie. The cover of the band's 1972 album, *Piledriver*, tells you all you need to know, without even needing to hear a note of their music. Quo managed the neat trick of keeping the blues and rock elements of their music real, while also knowing their way around a memorable melody. The riff masters have scored an amazing total of more that 70 hits to date — and counting.



Status Quo's Francis Rossi in Newcastle, England, May 19, 1974

KENT GAVIN/MIRRORPIX/GETTY IMAGES (SLADE) EBET ROBERTS/REDFERNS (SWEET) IAN DICKSON/REDFERNS (ROSSI)

"Live Aid didn't make any difference. We didn't even really want to do it"
— Francis Rossi

Founding member, guitarist and singer Francis Rossi remembers their first forays into the U.S. circuit. "When we first went to America, I remember we went to this Travelodge in La Brea [*in Los Angeles*], which was a shithole, really, but light years ahead of what we'd been staying in in England — 24-hour TV, beautiful showers, etc., but the funniest thing was when the phone rang in the room and Rick [*Parfitt, rhythm guitarist*] and I just looked at each other and went, 'Fuck, it's just like on the TV.' [*Laughs*] Everything about America was so wow, you know? For most bands going over to America in the early Seventies, it was the first time we'd ever been there, so all we knew was what we'd seen on TV and movies. It wasn't really that common to go to the States for a holiday back then. The first time we went to California, we just thought, 'Wow, for fuck's sake!' I loved it, but you certainly wouldn't have wanted to be poor in California in 1973. [*Laughs*] What that meant was that everything was almost a little intimidating to a degree — the accents, the full-on confidence everybody seemed to have. I think, though, with hindsight, that if we'd had someone based over there, working for us, he could've given us a shakeup, maybe said, 'Come on, you fucks, pull it together,' you know?"

Rossi thinks that's one of the key reasons Quo didn't break the U.S. market. "Our manager told us we needed management in the U.S. When the idea was presented to me back in about 1971, I didn't realize the importance of having representation in the States and rejected the suggestion. Unfortunately, what that meant was that whilst we were getting support and promotion during the time we spent in America, we had nobody working for us at all when we weren't there. I think that happened to a degree for Slade and the Faces as well. There was also the well-known fact in the Seventies that if you wanted to get radio play you very often had to sweeten the deal with a couple of grams of coke for the DJs when you gave them the album — all those kinds of things that we didn't have in place. I think, looking back, we should have been prepared to give away a percentage of our management for some U.S. representation, [*because*] if things had taken off, it would have paid for itself many times over."

THE SWEET LIFE

SWEET WERE SEVENTIES glam-rock superstars around the world and had more success than Slade and Quo stateside, but nothing like the level they enjoyed in dozens of other countries. They had one of the strongest images at a time when British pop music was overflowing with outrageous, over-the-top acts. Singer Brian Connolly cut a distinctive figure, and with his long blond hair, he was an instant teen heartthrob. The rest of the band adopted the glam look wholesale, with bass player Steve Priest unafraid to take things to the extreme, even dressing up as a camp Adolf Hitler on one memorable TV performance. Guitarist Andy Scott, the last man standing, as the three other band members have now passed on, continues to tour with a new lineup of Sweet, playing festivals all over Europe.

Scott remembers that Sweet spurned the first chance they had to crack America for a deliberate career-driven reason. "'Little Willy' reached Number 3 in 1973, but we didn't go to America to promote it, as we were advised that if we did, we'd forever be associated with that song, and it would probably limit our future opportunities," he says. "Following that, 'Blockbuster' just about scraped into the top hundred, but then 'Ballroom Blitz' broke the top 10 again. We didn't travel over to work in America until 1975, when Capitol, our American label, released a different version of our *Desolation Boulevard* album, which did really well. It included 'Fox on the Run,' which reached Number 5 in the U.S. charts and also included 'Ballroom Blitz' from a couple of years earlier. It made for a strong album as there were quite a few hits on it from the U.K. and America."

Sweet committed a lot of time to touring America in the mid Seventies. "We did a warm-up show in Seattle then did our first really big date at the Santa Monica Civic Auditorium in 1975," Scott says. "It sold out in minutes and there was a huge buzz about us. We got a fantastic response. We followed that with a headlining tour. When we were playing America in '75 and '76, we had quite a big stage show, with films projected behind us, a huge lighting show, a drum solo where Mick [*Tucker*] would play against himself on the screen and a 6-foot-high penis that would spray the audience when we did our version of J.J. Cale's 'Cocaine.' I think if we'd been taking that show out six or seven years later, things could have been quite different for us."

Nikki Sixx has often mentioned the influence Sweet in particular had on his vision for the kind of band he wanted Mötley Crüe to be — a blond singer fronting a band with three black-haired musicians.

"Yeah. I was told, and I'm not certain it's true, that when [*Sixx*] placed the advert for a singer for the band, it said, 'Glam rock band in L.A. Wanted: lead singer — Brian Connolly, please' — or words to that effect," Scott says. There can be no doubt from a musical and visual perspective that the Crüe of *Too Fast for Love* (1981) clearly drew a huge inspiration from the Sweet, although perhaps the addition of a hint more metal was the extra ingredient that was required to take them to stadium-filling rockers. That and the push of MTV, which is something Holder thinks could've made a huge difference for Slade.

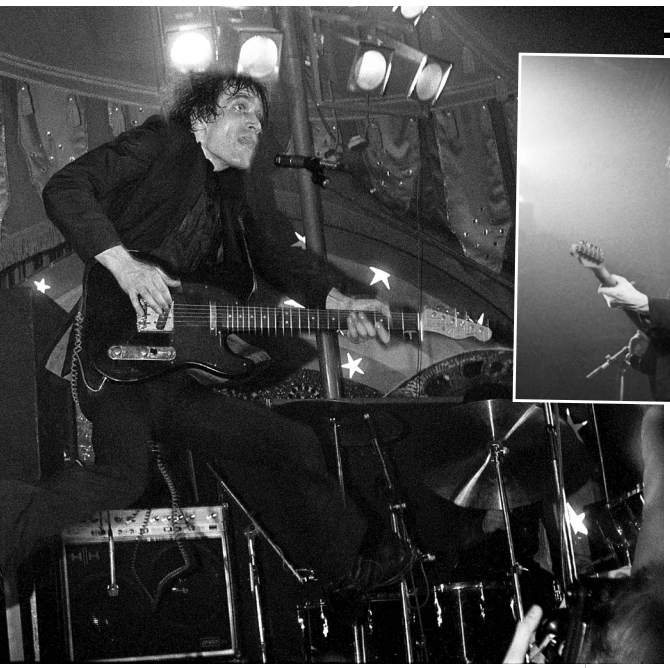
"We were ahead of our time," he says. "The visuals and everything — we would have been perfect for MTV." Scott is in total agreement: "MTV would've been a game-changer for us when you think about how visual we were, with Brian's image and Steve's outrageous visuals."

Dr. Feelgood came along after the glam years that saw Slade and Sweet explode into megastars, and just before the punk explosion. The visual chemistry between the band was beyond intense. Lee Brilleaux, who died in 1994 from lymphoma at age 41, had an aggressive vocal style that was mirrored in his image, looking permanently on the edge, ready to do some serious damage to anybody who might want to disagree with him. Guitarist Wilko Johnson's feverish darting across the stage would occasionally be punctuated by leaps into the air, and the rhythm section looked like a pair of gangsters from London's East End. Johnson, who we interviewed not long before his November 2022 death at age 75, recalled that everything was in place for the Feelgoods to crack the U.S. market.

"When we signed with United Artists, our deal was for everywhere in the world except America," he said. "We were really making an impact and consequently we attracted a lot of attention from some American record labels. The key moment was when we played the big party for Led Zeppelin after they'd done their five Earl's Court [*London*] shows in May 1975, and Robert Plant had asked if we'd play the huge party afterwards. There were a lot of big names from the American industry there. Ahmet Ertegun was really excited by us and was interested in doing something, and CBS eventually signed us after that. We'd released our first album, *Down by the Jetty*, at the start of 1975 and we'd release our second, *Malpractice*, at the end of the year. Next thing we knew, we were flown over to their annual convention to play a spot. They were all into us and were planning to really get behind us as a band."

"MTV would've been a game-changer for us when you think about how visual we were"
— Andy Scott

MICHAEL PUTLAND/GETTY IMAGES (THE SWEET/ANDY SCOTT)



[*left*] Dr. Feelgood's Wilko Johnson at the Hammersmith Palais in London, December 19, 1976 [*above*] Johnson and Lee Brilleaux from the same night

[*facing page, top*] The Sweet in action in 1975, with Andy Scott at the far left
[*facing page, bottom*] Scott on *Top of the Pops*, December 25, 1972

DAVID CORIO/MICHAEL OCHS ARCHIVE/GETTY IMAGES (JOHNSON) IAN DICKSON/REDFERNS (JOHNSON/BRILLEAUX)

MEETING SRV IN AUSTIN

PLANS WERE SET in motion to expose American audiences to the unparalleled might of the live Feelgoods experience. "We actually did two fairly substantial American tours in 1976 after we played at the convention," Johnson said. "We played all over the States, including the so-called hip venues like CBGB and the Roxy. We found, when we got to America, that we were meeting a lot of bands who knew our music and were really into us like the Ramones and Talking Heads. It looked like things couldn't fail for us. [*Laughs*]

"I remember we did get to see some of our heroes. I saw Jimmy Reed at Antone's in Austin with the Fabulous Thunderbirds backing him. I remember meeting Jimmie Vaughan's brother, Stevie Ray, who said, 'Aren't you in Dr. Feelgood?' and asking us about *Down by the Jetty*, being amazed that we recorded it in mono. It kind of showed the reach that album had. The thing about that album was I fought for us to play it live, in the studio, with no instrumental overdubs, and I also insisted we do it in mono. My ego was unrestrained at that time. [*Laughs*]

"Once we'd just released *Stupidity*, our live album that went straight to Number 1 in the U.K. in 1976, CBS wanted us to make our next album, which would turn out to be my last for the band, *Sneakin' Suspicion*, with an American market in mind. They found us an American producer, Bert DeCouteaux, who'd worked with a lot of great artists. They didn't release the first three albums, so the intention was to launch us with *Sneakin' Suspicion* to the American audience. We were getting a fantastic response everywhere we played in America. I can remember when we played the Bottom Line in New York it was exceptional. I think our timing was perfect, getting in on the punk/new wave movement; we'd been influential to both in the U.K. and, it turned out, in New York as well."

Inter-band problems and some unfortunate management decisions started to undermine the band, and sure-fire success started to look like a distant dream.

"One part of one of our tours was where we were supposed to support Kiss at a stadium show in Mobile, Alabama. We weren't fans of Kiss at all. [*Laughs*] Something happened at the venue with our manager and the band or their management, and he came back to tell us we weren't doing the show. I remember CBS turning up and their guy was absolutely beside himself — he couldn't believe we were pulling out. [*Laughs*] The funniest part of that experience was that our next date was scheduled for Memphis, and I was sitting there pondering the whole fuckup when I realized, as a huge Dylan fan, that I was stuck inside of Mobile with the Memphis blues again." [*Laughs*]

Things took an even worse turn soon afterwards. "Unfortunately, things weren't happy in the band. I was freaking out a bit because we were doing all this touring, but I was also under pressure to come up with the songs for the fourth album. There was a lot of friction in the band, and the divide came down to the rest of the band against me. Everything was boiling over when we were recording *Sneakin' Suspicion* at Rockfield Studios in Wales. Things came to a head when they were all drunk and doing coke and I was speeding, and by the morning it came to the point where they threw me out of the band. Naturally, CBS were freaking out then, as they'd got rid of the band's only songwriter. [*Laughs*] They'd put a lot of money into us, and they could see everything was falling apart. Everything was pointing in the right direction, but the band imploded. By the time the dust had settled, they had a new guitarist, but the momentum was gone, and I formed a band called the Solid Senders, which I don't have fond memories of."

Coincidentally, at the same time Dr. Feelgood were attempting to make headway in America, Slade had decided to spend a couple of years living there, thinking the only way to really make an impact was to apply the same intense touring workload that had enabled them to dominate the U.K. and most of the world. Holder: "Our U.S. manager said we need to spend more time touring the States, so we made that decision to spend two years of solid gigging in America. It improved us as a band because we had to work hard to win over U.S. audiences in some areas, but we really were the wrong sort of band for a lot of places. The East Coast and Midwest were great, but the West Coast was just too laid back, too much into the singer/songwriter vibe. We were considered too heavy for AM radio, but FM was playing our album stuff, which was weird as we were considered a singles act."

Quo and Slade played some dates together in America in the mid seventies. Noddy remembers: "Francis Rossi said that if we weren't careful we'd end up losing our home audience. He told me that Quo were going back to the U.K. because it seemed too risky to endanger their success everywhere else for the sake of cracking America."

Rossi remembers the conversation: "I did think there was a danger of them losing their core support if they spent too much time away from the U.K." In fact, Slade's sales and chart placings did start to slip at that time, but whether that was due to their absence or just the changing tastes of a fickle record-buying public is impossible to say.

"I remember the notion was that you'd work a territory back and forwards and then move on to another then consolidate what you'd done," Rossi says. "I was looking at a map of California and I thought we aren't even going to live long enough to do justice to California — it's that big. [*Laughs*] We had a discussion as a band that we were doing really well everywhere else in the world, making great money, that we thought what if we spend X years chasing

Slade's Noddy Holder on *Top of the Pops*, December 25, 1973. "I think we probably looked like four spacemen up there," he says

MICHAEL PUTLAND/GETTY IMAGES

that American dollar and we don't break through, we could end up losing some of what we already had."

When Status Quo opened up Live Aid in 1985, it seemed the perfect chance to try to capitalize on their higher profile. Rossi recalls: "Live Aid didn't make any difference. We didn't even really want to do it, so we just said we'd go on first to get it out of the way, but ironically, that opening clip was what got shown all around the world time and again on news channels. It didn't have any impact on our sales — not that we were doing it for that reason anyway — we just did it as a favor. If we'd been thinking about capitalizing on opportunities I suppose we could have done some stuff in America on the back of it, but that never entered our minds. Having had this discussion, though, you've really made me think whether we should have gone back and tried to have another go at America. I know there are a lot of bands in America, rock and punk, that have told me they really liked what we did, and I always have to ask them how they even knew our music." [*Laughs*]

Slade returned to the U.K., having to finally admit defeat on their quest to replicate their worldwide success in America. They found that the changed music scene in the U.K. in the mid seventies, with the U.K. in the grip of punk, wasn't as welcoming as the scene they'd left a couple of years earlier.

"I don't know if it was our absence, or just that things had changed so much in the U.K.," Holder says. "There was a whole disco explosion as well, which really wasn't something that had anything to do with a band like Slade." Lea agrees: "I think that's right, in a way. When there's musical uncertainty it always seems to turn to dance music. With a band you get a group of guys together with personalities, you know, but the dance/disco thing was very producer-orientated. Things weren't noisy anymore. The Bay City Rollers did really well in the U.K. and in America, and I suppose they kept a small bit of that glam spark going — but tastes did change."

Sweet found that while they had a degree of success in America, sales back home were slowing down for them as much as they were for Slade. Unfortunately for Sweet, relationships in the band also started to fall apart, which hastened their demise. Connolly left in 1979, which was a hard blow to sustain, but then when Priest left in 1981, it caused the band to temporarily split.

"Ed Leffler, who was a well-known figure who'd worked with the Beatles and the Osmonds (and later Van Halen), managed us when *Desolation Boulevard* came out and we were doing quite well, really," Scott says. "What he said, we did, because we had a lot of faith in him, but that ended up to our detriment, because by the end of the decade we had fuck all left in our pockets because we'd spent too much money touring. We tried to pull things together again a few times over the years with Steve, but he never really wanted to commit to playing."

If there is a common theme amongst why Slade, Sweet and the Feelgoods didn't take America by storm in the way that they'd become accustomed to elsewhere, it seems to be a matter of bad luck — or simply bad timing. For Slade and Sweet, the arrival of MTV 10 years sooner was probably all it would've taken. For the Feelgoods, relations had deteriorated too far by the time the opportunity arrived. For Status Quo, a pragmatic decision was taken that has perhaps been proven to be the correct choice with hindsight, as they continue to fill stadiums around the world.

Rossi is somewhat rueful when he looks back, though: "I think, again with hindsight, that it was probably a mistake to opt out of trying to crack America and continue to work the rest of the world. I guess we possibly worked the other markets where we were doing very well to death, but it's easy to look back and see what you should have done differently. We were doing exceptionally well everywhere else, and of course we all had families, and security is important to some degree, and we decided to take things the way we did."

The four bands discussed here are arguably the four most important British bands to fail to really make an impact in America, but there are many more acts worthy of further investigation, including the Sensational Alex Harvey Band, Wizzard, Cockney Rebel, Mud, Japan, the Jam, Ian Dury and the Blockheads, the Stranglers, the Buzzcocks and the Specials, to name just a handful. GW

RECOMMENDED LISTENING

FOR SLADE AND Sweet, any best-of compilation will take you to the essence of what made them two of the ultimate singles acts of the Seventies. For a deeper dive, *Slade in Flame* (1974) or *Old, New, Borrowed and Blue* (1974) are Slade's best albums, while *Desolation Boulevard* (1975) would be the one to try for Sweet.

Piledriver (1972) and *Blue for You* (1976) should be the first Status Quo albums to check out, or even their first hits compilation, *12 Gold Bars* (1980). After that, you can't go wrong with anything released between 1970 and '76. Things can be a little patchy after that, but the band's last few albums have been uniformly strong.

For Dr. Feelgood, the first three albums — *Down by the Jetty* (1975), *Malpractice* (1975) and *Stupidity* (1976) — are the best records in their catalog, although there's plenty of good music to be found on later, post-Wilko Johnson albums. The late John "Gypie" Mayo, Johnson's replacement (and later a member of the Yardbirds), was another brilliant guitarist who is often overlooked in the British blues rock hierarchy. To see Quo, Slade, Sweet and the Feelgoods in all their glory, a trip to YouTube is all that's needed.

— Mark McStea

Marshall
Gain Bass Middle Treble Volume
DRIVE MASTER
Gain Tone Volume
BLUES BREAKER®
Gain Bass Contour Treble Volume
SHRED MASTER
GAIN BASS MIDDLE TREBLE LEVEL
Marshall
The Guv'nor
THE LEGENDS ARE BACK.
MARSHALL.COM/PEDALS

Laney
Fender
SUPER Phaser
BOSS
THE BUNKER
OUTPUT
INPUT
Tremolo
CENTER DEPTH
RIGHT
CUT
HI-CUT
FLAT
SLOW
RATE
FAST
PRESET
MANUAL
MODE
EDIT hold-SAVE
WET 100%
DRY MIX
DRY 50% WET 50%
MAX
DECAY
CONTROL
SPREAD

THE PEDALS THEY CAN'T LIVE WITHOUT

Pedals have provided some of the most thrilling guitar tones in history, from "Purple Haze" to "Comfortably Numb." To celebrate decades of stellar sounds, we asked 60-plus guitar greats to choose their ultimate stompboxes

Compiled by Amit Sharma
with Jason Sidwell, David Mead and Jamie Dickson
Photo by Neil Godwin

Guitar World would like to thank Vintage 'n' Rare Guitars for the kind loan of the incredible sparkle finish Sixties Strat that appears on this spread (page 58).
vintageandrareguitars.com

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MICHAEL AMOTT

MXR PHASE 90

"I HAVE SO many phasers, but the one I usually go back to is the classic Phase 90. It just sounds how I imagine a phaser to sound in my head. I have all these custom-shop ones from Japan or whatever, but they don't really sound like the ones I heard on those famous records. I even have the EVH one [*MXR EVH Phase 90*], but I kinda prefer the regular Phase 90. I run it with the speed at zero, and it gives everything this extra fatness and slight sense of movement. I like the 3D kind of depth it brings."

ARIELLE

J. ROCKETT ANIMAL

"MINE IS THE old model that looks like a bread box. I love it because no matter what amp I put it in front of, it breaks things up beautifully with just the right amount of gain — especially when I don't want to kill everyone's ears with volume. The gritty saturated tone is so minimal, and it creates smooth Dumble-like tones, plus other sounds more associated with Fender, Marshall and everything in between. If I could only have one pedal, this would always be my first choice."

JOHN BAIZLEY

FTELECTTRONICA SCHUMANN PLL

"I USED THIS analog harmonizer pedal a lot on the last Baroness album, as well as a handful of tracks from *Purple*. The builder's name is Schumann, and I believe he only makes two pedals — both of which are ridiculous and unique. They're very pricey; the PLL I used actually belonged to our producer, David Friddman. It's very bizarre with lots of weird knobs and dials with some kind of envelope follower, while also having this very rich fuzz tonal characteristic."

LARI BASILIO

JHS MORNING GLORY

"I LOVE THE articulation and dynamics of this pedal! It's easy to dial in and has been my main overdrive for many years. Most of the time I use it on the red channel and then I control the amount of the drive according to what I need in each specific situation. The tone control will also depend on my mood, but usually it's not too bright. You can hear this pedal on songs like 'Not Alone' [*transcribed in our March 2023 issue*], 'Far More,' 'Fearless' and 'Your Love'."

JENNIFER BATTEN

DIGITECH WHAMMY WH-1

"I DISCOVERED THE DigiTech Whammy pedal not long after they released it in 1989. I used it all over my debut record, *Above, Below and Beyond*. I mostly used the whole-step-down mode for slide effects. I loved it so much; it inspired several tunes, including 'Cat Fight' (octave-up mode); I discovered you can make it sound like an angry cat. I also dedicated a tune to it called 'Whammy Damage.' I had a Whammy pedal under each foot so I had to sit down to play it. I had my left foot set to an octave down and the right set to an octave up. I played three octave riffs and arpeggios in the same spot."

NEIL LUPIN/REDFERNS (NUNO)

Extreme's Nuno Bettencourt performs in the U.K., December 20, 2017

[1] Arch Enemy's Michael Amott: "I run the Phase 90 with the speed at zero, and it gives everything this extra fatness and slight sense of movement"
[2] Arielle: "The J. Rockett Animal breaks things up beautifully with just the right amount of gain"
[3] Lari Basilio: "The JHS Morning Glory is easy to dial in and has been my main overdrive for many years"

NUNO BETTENCOURT

PRO CO RAT

"I GENERALLY PREFER going straight into my amp, except for this Rat pedal that I've had for ages. It's supposed to be a distortion but I turn the distortion all the way off. It's there purely to tighten up my bottom end, especially for single-note riffs like 'Suzi (Wants Her All Day What?)' from *Extreme II: Pornograffitti*. I'm the only guitar player in the band so I want to cut through and sound big. The only way to get the response I need is through a Rat pedal. It's been there since day one and ain't going

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> "I had a Whammy pedal under each foot so I had to sit down to play it," Jennifer Batten says. "I had my left foot set to an octave down and the right set to an octave up"

anywhere. I tried playing without one and fuckin' hated it! Other players think it's not doing anything and would probably wonder if the battery is dead. It doesn't change a single thing *except* for the tightness of the bass frequencies."

JOE BONAMASSA
IBANEZ TS9 & TS808 TUBE SCREAMER

"MY MOST-USED pedal over the years has been the Ibanez Tube Screamer in both the TS9 and TS808 configurations. Historically, I have been in very different musical situations requiring different amounts of gain structure. A 'green box' is usable in almost any situation with almost any amp. It gives you a nice step up in the midrange frequencies (around 800Hz) that is useful for not only soloing but for power chords and big rhythms. There have been many versions of the Tube Screamer, and many boutique copies have been made over the years, but for my $80 you can't beat a reissue Ibanez TS808 to create a great sound with both Fender and Gibson electric guitars."

NILI BROSH
XOTIC EP BOOSTER

"I'VE BEEN USING this pedal for as long as I can remember having a board, and it's probably the [*only*] one I've used. It's been my 'always on' pedal in just about every rig, regardless of the different amps I've plugged into over the years. I use it in front to color the overall tone, and I've found it always adds body, rounds everything out and kicks in an overall warm, mid-rangey 'oomph.' The funny thing is I usually have it dialed all the way down, but I wouldn't be able to live without it."

CHRIS BUCK
ANALOG MAN KING OF TONE

"I ALWAYS HAVE mixed feelings about recommending this overdrive because people end up spending silly amounts of money on second-hand ones. But I've used it a hell of a lot. Essentially it's voiced around the Marshall Blues Breaker, and whatever you stack it with, it will improve things exponentially. It's just one of those 'make better' pedals. It does low-gain stuff particularly nicely, very dynamic and responsive. I have both sides always on, with all dials pointing to around one o' clock. I never set anything to be a huge gain or level increase. I dial in very clean amp tones, nothing gets too gainy early on, and then I like to incrementally add — that's how you stack loads of pedals against each other."

[4] Bettencourt: "The only way to get the response I need is through a Pro Co Rat" **[5]** Nili Brosh: "I use the EP Booster in front to color the overall tone" **[6]** Cardinal Black's Chris Buck: "The Analog Man King of Tone does low-gain stuff particularly nicely, very dynamic and responsive" **[7]** Rusty Cooley: "I've been using the Maxon OD808 since the Nineties. It's not an effect pedal like a delay or a flanger so it can go unnoticed if you don't know what you're listening for"

BUMBLEFOOT
MORLEY 20/20 BAD HORSIE

"ONCE YOU GO switchless, there's no going back! You press down and it's on. Let go and it's off. No more stomping on the toe end, or thinking it's off when it's on! The best part is you can do it all seamlessly, which can lead to new writing ideas, like I did on the Sons of Apollo song 'Goodbye Divinity.' I keep the Contour and Level both at around 10 or 11 o'clock, but I usually don't engage the Contour mode."

DENNIS COFFEY
DUNLOP CRY BABY

"MY FAVORITE/MOST used pedal of all time was the Cry Baby wah. I first used it on 'Cloud Nine' for the Temptations at Motown in Studio A in Detroit. It was the first time a wah-wah pedal was used on an R&B record. I was the only musician to play at Motown in Detroit and Mowest in L.A. The guitar player for the Jackson 5 in L.A. left the band during a rehearsal so I was called in to play the entire show without a rehearsal. The Jackson 5 then included both

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Michael and Janet. I donated one of my guitars and wah-wah pedals to the Motown Museum in Detroit. I set them up next to the chair I used to sit in as a Funk Brother."

JOANNA CONNOR
BOSS CE-2 CHORUS

"**I KNOW MANY** guitar players will choose some kind of overdrive/distortion, because we as guitar players love to solo, and I do also. There's nothing like just letting it all go on six strings. But I will tell you, I started as a singer and rhythm guitarist. I still love to play rhythm guitar, driving the groove, composing on the stage and in the studio. I love a pretty thick and clean guitar tone for chords/comping, so my go-to pedal for all of this is a Boss CE-2 Chorus, and now I use a Boss CH-1 Super Chorus. I like to flavor that up with some type of analog delay. I can get dirty with an overdrive. However, having a clean amp with a chorus is also mandatory for me in my guitar palette."

RUSTY COOLEY
MAXON OD808

"**I'VE BEEN USING** the Maxon OD808 pedal since the Nineties. It's not an effect pedal like a delay or a flanger so it can go unnoticed if you don't know what you're listening for. I don't use it for more overdrive or gain; I set the overdrive usually to nine o'clock and the balance to three o'clock and tone around 11 o'clock. This combination gives my tone a little more cut and clarity, especially on the low end, and the notes on the high end a little more legato fluidity, and pick harmonics jump right out."

HARRY HERD/REDFERNS (FISH)

Samantha Fish makes a few adjustments in Oxford, England, October 15, 2022

BILLY CORGAN
ELECTRO-HARMONIX OP-AMP BIG MUFF PI

"**IT WAS AN** incredible honor when [*EHX founder/president*] Mike Matthews asked me to get involved with the reissues of this pedal, because it fuckin' changed my life! That sound is *the* sound... the ultimate high-gain 'vroom'! The Soviet version was never quite the same. If you want the *Siamese Dream* creamy tone, this is it!"

[1] Billy Corgan: "It was an incredible honor when [*EHX founder/president*] Mike Matthews asked me to get involved with the reissues of the Electro-Harmonix Op-Amp Big Muff Pi" **[2]** Phil Demmel on the Dunlop ZW45 Cry Baby: "No dials, no knobs, just rad!"

PHIL DEMMEL
DUNLOP ZW45 ZAKK WYLDE CRY BABY

"**LIVING SO CLOSE** to the Dunlop compound in California, it makes it easy to stop by and have the killer crew there add the Auto Return function to my wahs, activating the effect by just stepping on it slightly. I prefer it because the initial sound is the closed signal of the wah, which is more ear-pleasing. I like the half-cocked tone (a la Schenker/Rhoads) for some more dynamic sections, and I enjoy the full sweeping range of the ZW45 for both solo accents and putting some sprinkles on rhythms. No dials, no knobs, just rad!"

RICHIE FAULKNER
MXR M148 MICRO CHORUS

"**I USE THIS** on *everything* and actually just leave it on for about 99.9 percent of the set. I tend to have it around the 12 o'clock position, and I find it gives a beautiful movement to everything that makes chords and single notes pop. It adds almost a type of EQ that you can't get from a conventional EQ pedal. [*It's*] perfect for when you need that extra push over the cliff!"

SAMANTHA FISH
ANALOG MAN KING OF TONE

"**THIS IS MY GO**-to pedal, especially in situations where I can't fully crank my rig. It sounds like a nice tube amp breaking up. I have several really fun pedals where the tonal disparity is pretty wide, when I'm obvi-

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ously going for wild sounds... but I utilize this one in a more subtle way, so it gets used a lot throughout my shows."

KIRK FLETCHER
CATALINBREAD TOPANGA

"**MY DESERT ISLAND** effect pedal will always, hands down, be a reverb. One of the great things about the Topanga is having that volume control, so you can hit the front of your amp a bit harder. I find the reverb gives you this pillow effect to the notes. I flipped when I heard records like *Blues Is King* by B.B. King and the West Coast players who came later, like Hollywood Fats or my friend Junior Watson. The Topanga gives this classic blues guitar sound that I love very much."

ROBB FLYNN
ELECTRO-HARMONIX ELECTRIC MISTRESS FLANGER/FILTER MATRIX

"**THIS IS ONE** of the stomp boxes I've used religiously on every album, probably for about 30 percent of each entire record. I'm always layering it in there. Without it, you just don't get that watery sound. I have one of the big old ones that's like 10 inches across. It's definitely one of the secrets to our sound."

ROBBEN FORD
STRYMON TIMELINE

"**THE STRYMON TIMELINE** delay is the most essential pedal on my board. It's incredibly versatile: basically, I like some reverb and a couple of delays, long and short — the Strymon timeline has those things, and it just reacts the best. It has just the best clean, studio quality down. I'd also have to mention the Hermida Audio ZenDrive, because that's been my overdrive pedal of choice for as long as I can remember. Nothing has matched it — it's just the right amount of clean, the right amount of distortion, the most direct, uncompressed overdrive sound."

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[3] Judas Priest's Richie Faulkner: "The MXR Micro Chorus is perfect for when you need that extra push over the cliff!"
[4] Kirk Fletcher: "One of the great things about the Topanga is having that volume control, so you can hit the front of your amp a bit harder"
[5] Robb Flynn: "The Electric Mistress is definitely one of the secrets to [*Machine Head's*] sound"
[6] Robben Ford: "The Strymon Timeline is the most essential pedal on my board"
[7] Marty Friedman: "The Maxon AF-9 adds a slight 'human' element to the notes"

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MARTY FRIEDMAN
MAXON AF-9 AUTO FILTER

"**THE PEDAL I'VE** used most, by far, is this one. As a matter of fact, it's the only pedal I use consistently. My settings are all switches and faders down to zero. If I'm feeling saucy, I'll raise the sensitivity fader up to about one... that's it! You can barely tell this effect is on, but it adds a slight 'human' element to the notes, and shapes the attack in such a way that in combi-

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nation with the way I express notes, really helps get my point across when playing melodies."

ERIC GALES
TECH 21 BOOST DLA

"**MY GO-TO** 'always on' pedal is my Tech 21 delay, which is why it's probably the one I've used the most over the years. It's the tan-and-burgundy one. I have it set to quarter-note delay and never turn it off... I just love that delay!"

PAUL GILBERT
MXR SCRIPT PHASE 90/LED

"**MY WHOLE OBSESSION** with phasers and flangers comes from songs like 'Ain't Talkin' Bout Love' and 'Unchained' by Van Halen, as well as Alex Lifeson's tone on tracks like Rush's 'The Spirit of Radio.' If I want to sound like Eddie on the first Van Halen album, which I do very often, I'll plug in my script Phase 90 and put the knob around eight o'clock... that's as close as you'll get!"

GUTHRIE GOVAN
FRACTAL EV-1 EXPRESSION/VOLUME

"**THIS WILL PROBABLY** horrify some of the purists out there, but for most of my live shows in recent years I've been using a Fractal FX8 to replace my old pedalboard. It weighs less, plus there are certain tones and changes that would be hard to capture using my traditional bunch of pedals on the floor. So the EV-1 works really well for me. I just enjoy having real-time control over the level of gain hitting the amp's front-end at any given moment, plus it can double as a kind of manual noise gate."

DAVID GRISSOM
XOTIC EP BOOSTER & LINE 6 M9

"**I USE THE EP** Booster with the internal dip switches in vintage mode. Unlike other boost pedals I've tried that usually sound transparent and sometimes add top end, the Xotic adds warmth, volume and fattens my tone just enough as long as it's in vintage mode. I've used a Line 6 M9 since they came out many years ago. Yes, you eventually have to replace the footswitches, but the variety and quality of delays, accuracy of the tap tempo, the best pitch vibrato I've found, great tremolos and a bunch of other stuff — like the phase shifter I need once a year — make it a musical Swiss Army knife. [*It's*] a very organic-sounding multi-effects box."

JOEL HOEKSTRA
FULLTONE FULL-DRIVE2

"**I'M NOT MUCH** of a pedal guy these days, but the one that I've fallen back on the most over the last 20 years has been my Full-Drive2. It's perfect for pushing the front end of Marshalls. It's a very versatile-sounding boost pedal with two stages, but it doesn't alter the raw tone of the guitar and amp. I usually pull the volume knob up for the cleaner boost set to 12 o'clock, have the tone set to 12 o'clock, depending on the amp the distortion and boost set anywhere from 12 o'clock to cranked. I find between the two stages of this pedal and a channel switcher on the Marshall, I'm able to get pretty much everything I need for a gig."

MARK HOLCOMB
STRYMON BIGSKY

"**THIS IS A GREAT** reverb pedal for noodling endlessly, and if I'm not careful I can spend an hour spacing out playing really sparse single-note stuff without getting bored. I've used it to ignite song ideas so many times. I like the Shimmer setting with the Decay jacked all the way up, a bit of Mod at around two or three o'clock on the Mix knob. You get this gorgeous, airy, almost sci-fi-sounding tone that lends itself to playing *less* — it almost puts you in this role where you feel more like a sound designer."

PAUL BERGEN/REDFERNS (GALES) JORDI VIDAL/REDFERNS (GILBERT)

[*above*] Eric Gales in the Netherlands, March 16, 2018; [*facing page*] Paul Gilbert with a pedal or two in Spain in May 2007

[1] Gales on the Tech 21 Boost DLA: "I have it set to quarter-note delay and never turn it off"
[2] Guthrie Govan: "The Fractal EV-1 can double as a kind of manual noise gate"
[3] Joel Hoekstra: "My Full-Drive2 is perfect for pushing the front end of Marshalls"

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SCOTT HOLIDAY
ROGER MAYER OCTAVIA

"THIS REHOUSED AND repainted (by yours truly) Octavia has been used on every album I've made over the last 15 years. The fuzz just feels so forward and aggressive while also doing that cool touchy octave thing when played with less input gain. I've named it 'Zap!' and have used it on Rival Sons tracks like 'Electric Man,' 'Open My Eyes' and 'Do Your Worst,' though I think you can hear the pedal's character best on 'Secret' from *Great Western Valkyrie*."

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GARY HOLT
KHDK PARANORMAL PARAMETRIC EQ OVERDRIVE

"WHAT'S BEEN INDISPENSABLE in my rig for quite some time is some form of parametric mid-band. Though it's not a pedal, I used to run the PreSonus EQ3B with the mids boosted and the low and high band kept flat, which would allow me to dial in almost like a wah kind of attack. It would get me a super-aggressive mid-range. Which is why both of my signature KHDK pedals are overdrives with a parametric mid-band. You can dial it in to get the ultra crunch... I couldn't live without it!"

BILLY HOWERDEL
ELECTRO-HARMONIX SYNTH9

"I LOVE ELECTRO-Harmonix. I'm always blown away by what they're doing. The pitch tracking is always incredible! The Synth9 is a favorite, though I also kick in the mellotron Mel9 a bit too. You have to use things like that sparingly. I don't run through a lot of pedals, to be honest, but these are my go-tos."

SCOTT IAN
MXR EVH90 PHASER

"FOR ALL OF the Eighties and a lot of the Nineties, I stuck with my TC Electronic Booster+ Distortion. But one pedal that's remained on my board from back then right to the present day is my MXR Phase 90. Whenever I have to play a harmony solo or some kind of lead, like in 'Got the Time,' I always kick it in. Eventually I changed to the EVH version because I thought the box looked cooler!"

[4] Periphery's Mark Holcomb on the Stymon BigSky: "It almost puts you in this role where you feel more like a sound designer"
[5] Rival Sons' Scott Holiday: "This rehoused and repainted (by yours truly) Octavia has been used on every album I've made over the last 15 years"
[6] A Perfect Circle's Billy Howerdel: "The EHX Synth9 is a favorite, though I also kick in the mellotron Mel9 a bit too. You have to use things like that sparingly"
[7] Nick Johnston on the Lovepedal Pickle Vibe: "It's a pedal that truly makes me play differently"
[8] Mastodon's Bill Kelliher: "The Sugar Drive is a great little distortion but can [*also*] be used as a boost"

NICK JOHNSTON
LOVEPEDAL PICKLE VIBE

"I ABSOLUTELY ADORE this vibe. It's a pedal that truly makes me play differently. When I need to change my phrasing or my approach to a solo, I'll often turn it on just to see what sort of weird stuff comes out. It's a very inspiring and exciting little box. I used it on songs like 'Wide Eyes in the Dark' and 'Every Drop of Blood Part II.' Those solo sections are quite long and after a certain point, I begin to rely on the rich sound of the vibe to take me in a different direction, ultimately letting the solo tell a more interesting story."

BILL KELLIHER
MXR SUGAR DRIVE

"I WOULD SAY the one pedal I just couldn't live without is my MXR Sugar Drive. It's a great little distortion but can be used as a boost. I find it takes those round edges of any amp, then straightens and tightens them up. I use it in conjunction with a Marshall JCM800, a Victory Kraken or my signature Friedman Butterslax head — either way, it's always a winning combination."

WACLAW "Vogg" KIEŁTYKA
MORLEY STEVE VAI BAD HORSIE CONTOUR WAH

"IT WOULD BE a toss-up between this and my Boss NS-2 Noise Suppressor. I love the Bad Horsie (because it doesn't need turning on or off, and it just sounds perfect for what I need. I've been a Steve Vai fan since I was a kid and this pedal definitely has his touch in the sound. It's also built like

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a Kalashnikov; mine has worked for years and never disappoints."

DAVE KILMINSTER
BOSS TU-3 CHROMATIC TUNER

"MY FAVORITES ARE the MXR Micro Amp, Electro-Harmonix Small Stone Phase Shifter, Fulltone Deja'Vibe and Hermida ZenDrive. [*But*] the one pedal I always use is a Boss Chromatic Tuner. I don't like to hear bands tune up on stage; it always sounds like amateur night. Also I'm a little obsessive about tuning. During a show I'll constantly check my guitar — sometimes between every song — and even though it's usually fine, I check it anyway. When touring with Roger Waters there can be up to four guys all playing guitars at once, so if something sounds a little off then I can stand there with a grin of confidence thinking it's not me!"

RICHIE KOTZEN
SOBBAT DRIVE BREAKER DB-3

"I THINK OVERDRIVES are very personal to the player. Some people are happy to use whatever, but for me it's very important for the drive to be correct. The one I used for many years, that we actually emulated with my signature Tech 21 Fly Rig, is made by a Japanese company called Sobbat. It's probably the greatest I've ever tried. There was the original Drive Breaker, and then the later versions had a boost built in as well. They're hard to find, but if you get your hands on one, honestly, that will be some of the best overdrive you'll ever hear."

BARRY BRECHEISEN/WIREIMAGE (LLOYD)

Sophie Lloyd and Machine Gun Kelly in Chicago, July 29, 2022

[1] Richie Kotzen: "The overdrive I used for many years, that we actually emulated with my signature Tech 21 Fly Rig, is made by a Japanese company called Sobbat"

JOEY LANDRETH
CHASE BLISS AUDIO THERMAE

"NO MATTER WHAT overdrives, fuzzes or tremolo pedals/units I use, the one thing I really hate to be without is my delay. I don't just depend on it for a tasteful solo sound or to take advantage of its pitch-shifting fun stuff, but I most often use it set really short to add a thickening effect to my sound. I also love to blend in a tiny amount of around 80ms to 90ms to make it kind of sound like you're in a room that's giving you a little reflection off the walls. Of course, long modulated delays for more ambient textures are a must for me as well. Then, of course, you get into the pitch-shifting wildness that is a rabbit hole so worth falling down. I'm always trying different drive circuits, different fuzzes and I love analog modulation of just about any kind, but I'm hard pressed to leave the house without my Thermae."

RONNI LE TEKRØ
BOSS OD-1 OVERDRIVE

"THE BOSS OD-1 Overdrive — as heard in all my music since 1982, including my new album, *Bigfoot TV*. [*Having*] no tone control is an advantage regarding pedals."

MARK LETTIERI
LINE 6 M5

"I'VE HAD A JVH3-modded M5 on my board for more than 10 years now. There are loads of sounds I've used countless times, and the synth/filter section is my go-to anytime an artist or producer wants something 'weird.' The mods helped clean up the overall tone, plus improve user functions. I suppose I could have upgraded to a [*Line 6*] HX Stomp by now, but I love the simplicity of the M5. As the saying goes: 'If it ain't broke, don't fix it!'"

SOPHIE LLOYD
FRIEDMAN BE-OD

"I'VE BEEN A fan of Dave Friedman's amps for a long time. His reputation for delivering the ultimate rock/metal tone is second to none. I wanted his Brown Eye head for years, but being a struggling student at the time I couldn't afford one. When I learned about the pedal version, I got it as soon as I could. There are six knobs to dial it in perfectly, from light breakup to the hardest saturated gain I've ever heard. The internal gain trim pot is another cool feature. This pedal took my playing to the next level."

STEVE LUKATHER
GURUS ECHOSEX 2 T7E

"THE DELAY PEDAL is always the most important one on the board. It's hard to pick just one brand because I use several different ones, though not at the same time. I'm not a MIDI guy anymore! I like to run my delays through my amp's effects loop to give the sound some depth. Usually, I go for a ping-pong stereo delay but not too much. David Gilmour and Joe Walsh had a profound influence on me with their tasteful use of delays. Gurus and Foxgear delays have been a big part of my sound in recent years, and I find they've been able to open up my tone in ways other pedals haven't."

GEORGE LYNCH
IBANEZ TS808 TUBE SCREAMER

"IT'S NOT AN exciting answer, unfortunately. I almost want to lie and make up something cooler: 'Here's one I built as a kid out of radio parts!' But [*mine*] is a very special 808 Tube Screamer, a second-year Malaysian chip. I don't like the Texas Instruments double chip ones, though some of the JRCs are pretty good. They all vary somewhat. I also have to mention that I've always been a delay/echo guy, because I play *to* the echo. I really can't stand dry guitar! In some ways the delay is more important than the overdrive, but that Tube Screamer has been the most consistent pedal on my board."

[2] Joey Landreth (The Bros. Landreth): "I'm always trying different drive circuits, different fuzzes, and I love analog modulation of just about any kind, but I'm hard pressed to leave the house without my Thermae"
[3] Ronni Le Tekrø on the Boss OD-1 Overdrive: "[*Having*] no tone control is an advantage [*with*] pedals"
[4] Mark Lettieri on the Line 6 M5: "There are loads of sounds I've used countless times, and the synth/filter section is my go-to anytime an artist or producer wants something 'weird'"
[5] George Lynch: "Mine is a very special [*Ibanez TS*]808 Tube Screamer, a second-year Malaysian chip"

ERJA LYYTINEN
TC ELECTRONIC FLASHBACK

"I STARTED USING the TC Electronic Flashback delay years ago; its strength is the natural sound it maintains while using it. The different delay effects work beautifully, and my favorite positions are Mod and Tape. You can vary the speed of delay and the amount of feedback and level, and there are some fun delays, like ping pong and reverse, but also a looper. This pedal also has a useful stereo output. I often add delay when playing slide guitar solos to achieve a big and airy sound and prolong the notes. Can't play a gig without a delay!"

PHIL MANZANERA
DUNLOP FUZZ FACE

"**OF COURSE, IT**'s never about just one pedal. Right from the beginning of me using guitar pedals I would combine with echo. That said, the 1969 Dunlop Fuzz Face is the one because Jimi Hendrix used it. I was just blown away by everything about his playing and look."

STEVE MORSE
TC ELECTRONIC FLASHBACK

"THE DELAY — WHETHER it was my tape echo back in the day, or my Lexicon Prime Time, or my present Flashback delay pedal (with my custom TonePrint parameters) — adds space, air, modulation (on my TonePrint, anyway) and sustain. I originally found that setting the Echo-

plex tape delay, or any other delay, to output ONLY delay, then putting that through a separate amp gave me undisturbed dry sound and would open up the sound by adding an additional source. I've always used my Ernie Ball volume pedal to bring in that delay smoothly, as you would with a mixing console fader... and, just as importantly, to reduce the delay smoothly, when a fast passage is being played. I also use a second Flashback delay with the same parameters but set at the smallest possible delay, which gives a very nice stereo chorus as well. But if I forgot my tuning pedal or my channel switcher, I'd drive back home and get them, too!"

SIMON NEIL
BOSS MT-2 METAL ZONE

"IT'S FUNNY; EVEN on recent recordings, I would try every distortion pedal in my collection and on the market, and every time I heard a sound that excited me, it was the Metal Zone. Even after trying to move on and evolve, it's still on top of my list. The combination of that with a Strat does something for me... my sound really comes alive with that pedal. And it's all *because* of the saturation. I've got it within half a millimeter of my exact settings — if one of the knobs gets knocked even slightly, that's my whole sound gone to shit!"

MARK HOLLOWAY/REDFERNS (NEIL)

Biffy Clyro's Simon Neil in action, November 15, 2022

[1] Roxy Music's Phil Manzanera: "The 1969 Dunlop Fuzz Face [*not pictured!*] is the one — because Jimi Hendrix used it"

JARED JAMES NICHOLS
IBANEZ TS9 TUBE SCREAMER

"IF THERE IS one guitar pedal that has never left my side, it would be my 1983 TS9. Simply put, when I think of overdriven guitar tone, I think Tube Screamer. I got my first one just three weeks after starting at age 15. I still have it and use it to this day. Ultimate inspiration in a pedal."

ED O'BRIEN
HOLOGRAM ELECTRONICS INFINITE JETS

"I LOVE THIS thing; it's such an amazing synth pedal. It helps create sounds that are really different, the kind of tones where you're never quite sure how you got there, but you did! It's one of those go-to pedals when I need something

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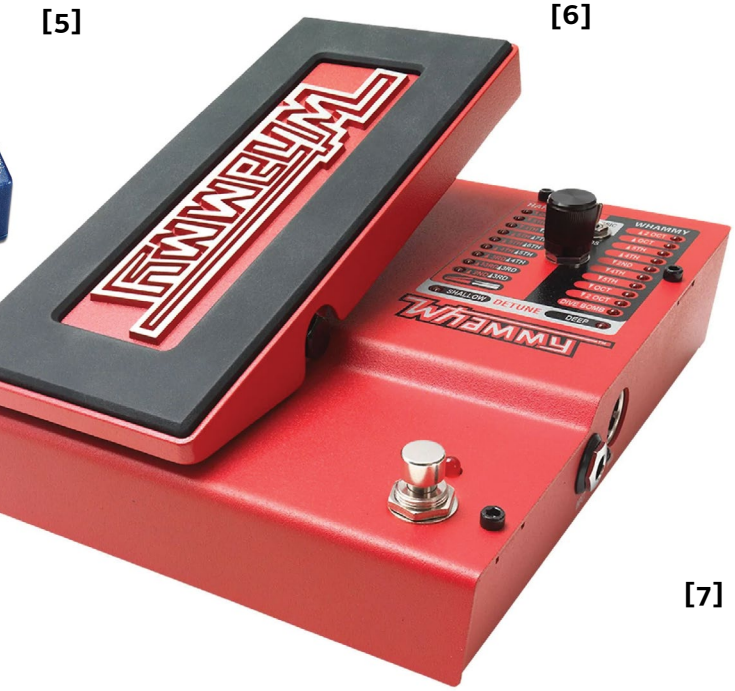

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> "It's perfect for Robin Trower or Jimi Hendrix-y-type stuff, because it sounds just like a Univibe," Zakk Wylde says. "I use it all the time, even on this Pantera tour for tracks like 'Planet Caravan'"

unusual. It makes my guitar stutter or sound like an accordion with this backwards reverb. It's seriously good!"

ORIANTHI
KLON CENTAUR

"MY FAVORITE AND most-used pedal is probably my old Klon, which I got a long time ago. It can glorify just about any sound. I use it in the studio and live sometimes... especially if I'm sitting in and not bringing my own amp. It can work as either an overdrive or a magical transparent booster. I usually set the gain around one o'clock, treble halfway and output at around one o'clock. You can hear it on recent songs like the RSO track 'Blues Won't Leave Me Alone' and my [*2022*] single, 'Light It Up'."

BRAD PAISLEY
WAMPLER PAISLEY DRIVE DELUXE

"THIS DEFINITELY WOULD be my only desert island pedal. It's a two in one, with my Paisley Drive on one side and then the Wampler Underdog on the other, which has the thickness of a fuzz without being fuzz. It's perfect for the single notes singing-type things. I've done a few last-minute gigs and if I can throw a delay pedal in there with this overdrive, I'm covered."

JOHN PETRUCCI
TC ELECTRONIC MIMIQ DOUBLER

"THIS HAS BEEN my favorite pedal for many years. Although you won't be able to hear it on any of my studio albums, you will absolutely hear it any time you come to see me play live, as well as on Dream Theater's most recent live release, *Distant Memories*. It's become a staple in my touring rig because it's the best pedal for emulating a double-tracked guitar. It randomly offsets the pitch and time of your guitar based on how it detects the picking transients in your playing, so it sounds incredibly natural and convincing. I use two Mesa/Boogie JP-2C heads in stereo and set the Mimiq for one double (it can do up to three) with one head panned hard left and the other hard right. I keep the effect and dry knobs all the way up and set the tightness control very low to where the millisecond offset of the second head is in the range of about seven to 10. I'll never play a live show again without one in my rig."

[2] Boss MT-2 Metal Zone
[3] Jared James Nichols on the Ibanez TS9: "I got my first one three weeks after starting at age 15. I still have it and use it"
[4] Radiohead's Ed O'Brien: "Infinite Jets is one of those go-to pedals when I need something unusual"
[5] Wampler Paisley Drive Deluxe
[6] Tetrarch's Diamond Rowe: "The most fun thing has been figuring out how to incorporate the Whammy 5 into my solos"
[7] Electro-Harmonix Holy Grail
[8] Kim Thayil: "In the early days of Soundgarden, I often used an Ibanez Stereo Chorus"

DIAMOND ROWE
DIGITECH WHAMMY 5

"IT WAS A happy accident that led to my new-found obsession with this. I have always been a shredder at my core, but I love finding ways to make ominous noises or adding dark layers to heavy rhythms. While writing the title track of the last Tetrarch album [*2021's* Unstable] I realized how many cool sounds I could achieve using this one pedal, from high shrieks to low octaves. The most fun thing has been figuring out how to incorporate it in my solos."

JOE SATRIANI
VOX SATRIANI BIG BAD WAH

"BEFORE I DID these signature wahs with Vox, I had a long string of Cry Babys. But I started searching for more of a vintage kind of sound. We changed a few things in the crossover point lower in the mid-range, because I always felt they would lose power there. It also has a drive control and two voices — a vintage one, which is what I mainly use and another that has this really deep sweep. So it's like two or three pedals in one, which is fantastic!"

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JIM BENNETT/GETTY IMAGES (THAYIL)

Soundgarden's Kim Thayil shows off his Chris Cornell shirt before performing at Safeco Field (now T-Mobile Park) in Seattle, August 10, 2018

JAMES "Munky" SHAFFER
ELECTRO-HARMONIX MICRO SYNTH

"THIS HAS BEEN all over some of the recent Korn albums and has become my favorite pedal. It's a great way to layer and add in tractor noises that sound a bit like a monster truck! It just *has* to be in my live rig — I'll tag it into the front and end of songs here and here, like the beginning of 'Here to Stay.' It's like a Trent Reznor bit-mangled sound with an octave that I add through the parameters, depending where I am on the neck."

JOANNE SHAW TAYLOR
ELECTRO-HARMONIX HOLY GRAIL

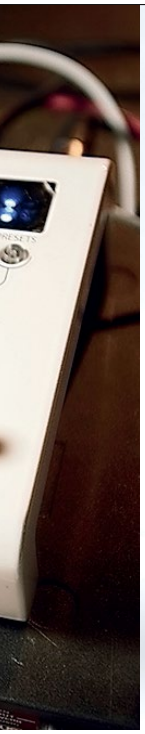
"THE ONE I'VE used the most is probably the Holy Grail. I'm not much of a pedal fan, to be honest, but I love me some reverb — and playing vintage Fender Bassmans, I don't have that option. I started using the Holy Grail after Jake [*Kiszka*] from Greta Van Fleet turned me on to it. It's a great authentic reverb, takes up hardly any space on the board and I leave it on for the whole show. Simple and effective."

KIM THAYIL
IBANEZ CS9 STEREO CHORUS

"IN THE EARLY days of Soundgarden, I often used an Ibanez Stereo Chorus. I frequently wrote and played parts containing arpeggios with open strings, harmonics and feedback. The chorus effect would augment these ideas, allowing them to cut through on recordings while giving them a shimmering ambience. In later years I became fond of using Dunlop Cry Baby wahs. During solos, I could generate a bright tone that could scream through Chris [*Cornell's*] rhythm guitar, if he was playing, and Ben [*Shepherd's*] bass distortion, if he was using it. Over time, my left foot was almost as integral to my solos as my left hand... kick out the jams, motherfuckers!"

MICK THOMSON
BOSS NS-2 NOISE SUPPRESSOR

"THE BOSS NS-2 is probably the pedal I always need and use the most. It's somehow like an extension of my



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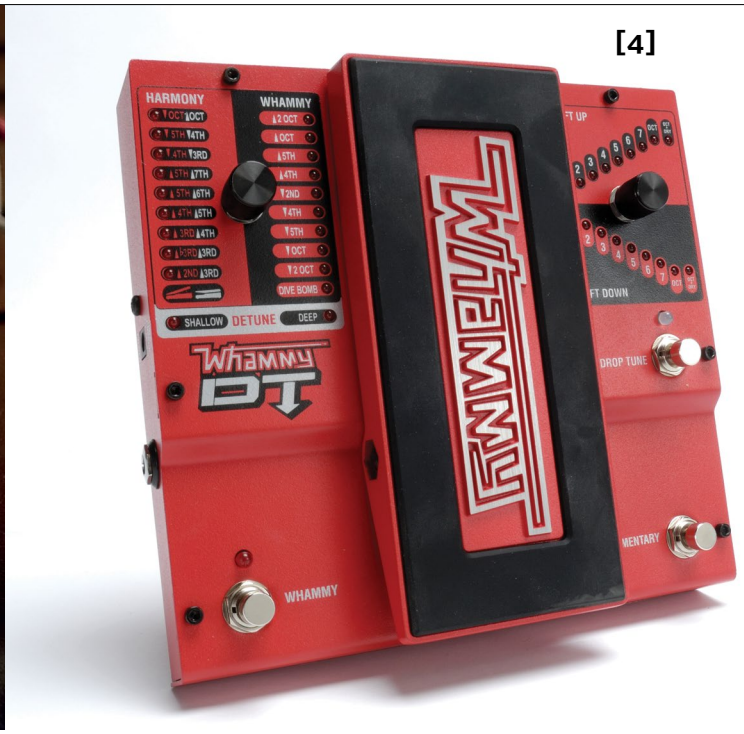

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thoughts and intent. It holds a note until I don't want it to and only very rarely opens unintentionally. If only it didn't dull your tone so noticeably in a studio; you can get away with it when playing at live SPLs [*sound pressure levels*]. Almost perfect..."

DEVIN TOWNSEND
MAXON OD808 OVERDRIVE

"**I COVETED DELAY** pedals in my youth and eventually graduated to dozens of them in my chain at all times, though I'd say the most-used analog pedal for me is the Maxon OD808 Overdrive — set as a clean boost for high-gain amplifiers. The overdrive is on zero, tone at noon and level full. It takes meaty, but 'wooly' sounding amplifiers, like a Rectifier, and tightens everything up, adding compression to the low end and a reliably satisfying 'scrunch.' In fact, it can take amplifiers that previously had no right in producing thrash metal tones, and make them do it convincingly so. I've tried many Tube Screamer-type designs but the Maxon remains my top choice."

MARK TREMONTI
G-LAB SD-1 SMOOTH DELAY

"**MY SIGNATURE MORLEY** wah is my favorite pedal of all time and probably the one I've used most. But one pedal I simply can't live without is my delay. I can't stand going in without it. It feels awkward and my leads have no vibe. I own a ton of delays, but I use the G-Lab. I don't know if they make them anymore, so whenever I find one I'll buy it so I have enough for life."

STEVE VAI
DIGITECH WHAMMY DT

"**MY FAVORITE PEDAL** changes through time, but right now I'd have to say it's my DigiTech Whammy, the DT version. I ended up using it a lot on my *Inviolate* album and the subsequent tour. It's a full and fat-sounding pitch-shifter, and the latency is tolerable. At this moment in time I seem to be addicted to its instant pitch shift interval button! This pedal aids in creating audible illusions that are engaging and seemingly impossible."

TROY VAN LEEUWEN
EVENTIDE H9

"**THE EVENTIDE H9** has so many functions for one small pedal with two buttons. It's very versatile and I use it all the time. It's a digital pedal but I use it for reverbs and delays, stuff like that. There's just something about the way it sounds in front of an amp, with a little bit of dirt dialed in. I don't like using an amp's effects loop; I prefer it all in front. A big, dark reverb will all of a sudden sound that much more menacing... a great pedal!"

[1] Slipknot's Mick Thomson on the Boss NS-2 Noise Suppressor: "It's somehow like an extension of my thoughts and intent"
[2] Alter Bridge's Mark Tremonti: "I own a ton of delays, but I use the G-Lab. I don't know if they make them anymore, so whenever I find one I'll buy it so I have enough for life"
[3] Queens of the Stone Age's Troy Van Leeuwen: "The Eventide H9 has so many functions for one small pedal with two buttons"
[4] Steve Vai: "My favorite pedal changes through time, but right now I'd have to say it's my DigiTech Whammy, the DT version"
[5] Cory Wong: "The settings I use on the Ego are pretty much all of the knobs at noon"

CORY WONG
WAMPLER EGO

"**IT MIGHT SOUND** a little absurd to pick a compressor, because it's not as 'fun' of a pedal, but I've grown to love having one in my chain to help fatten the sound and attack. The settings I use on the Ego are pretty much all of the knobs at noon. If I'm looking for a little more subtle compression and more of a pop sound, I'll dial the blend knob back to around 10 o'clock. Adding a compressor to the front end of the chain really helps the guitar tone and playing to sound that one more level of 'pro.'"

ZAKK WYLDE
DUNLOP ROTOVIBE

"**WHEN YOU THINK** about the three pedals every rock or metal guitar player needs, it will always be an overdrive/distortion, a wah and some kind of modulation. I guess the one that's been on my board for the longest is actually my Rotovibe. It's perfect for Robin Trower or Jimi Hendrix-y-type stuff, because it sounds just like a Univibe. I use it all the time, even on this Pantera tour for tracks like 'Planet Caravan.' It's a great pedal because you can actually control the Leslie speed as well as a few other things... I love it!" GW

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Scott Henderson
TWA
TOTALLY WYCKED AUDIO
SH9™
SCOTT HENDERSON
SIGNATURE DISTORTION
www.GODLYKE.com/SH9
"The SH9 is the best distortion pedal I've heard for live playing, and sounds equally great on the bridge and neck pickups. It has all the compression and punchiness needed for legato playing, plus a versatile tone knob, a low, clear bass frequency, and an overall fat and musical tone. This pedal rocks!"
-Scott Henderson

SOUND CHECK

the gear in review

73
CORT
KX700 EverTune

74
ABASI CONCEPTS
ēmi 7 Master Series

75
BROWNE AMPLIFICATION
The Fixer and The Carbon

Super Freak

FENDER '48 DUAL PROFESSIONAL JB EDITION

By Chris Gill

THE FENDER DUAL Professional amplifier, introduced in late 1946 and produced until early 1948 when its name changed to the Super, is best known for being the very first electric guitar amplifier featuring two speakers, as well as Fender's first amp with tweed covering, a top-facing chrome control panel and a finger-joint pine cabinet. The Dual Professional and its Super model sibling produced from '48 until 1952, which both featured an angled V-front cabinet with an eye-catching chrome-plated metal strip holding the two speaker baffles in place, were originally designed to amplify lap steel guitars. Predating the rock and roll era, these amps were a little too far ahead of their time and didn't sell well, so very few were produced.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

Fast forward a few decades, and the V-front Dual Professional/Super became a cult favorite amongst vintage Fender amp cognoscenti and seekers of the ultimate electric blues overdrive. Billy Gibbons is an avowed longtime fan (it's been a secret weapon on many ZZ Top tracks), and thanks to his hoarding tendencies these amps became even harder to find over the years. More recently, Joe Bonamassa managed to find a sweet 1948 Dual Professional before the Reverend got his mitts on it, and that brings us to the present day and the amp we're reviewing here: the Fender '48 Dual Professional JB Edition.

FEATURES Fender and Joe Bonamassa spent five years developing this very special reissue amp model to

accurately replicate the look, tone and responsive feel of the original while using currently available components and meeting modern safety standards. The current model's tubes consist of 6L6 power/output and 5U4 rectifier tubes like the original, but instead of octal 6SJ7 preamp and 6N7 phase inverter tubes, which are nearly impossible to find, it uses EF806S and 12AU7 tubes, respectively. Output is rated at 26 watts. The speakers are custom-designed Celestion JB35 10-inch models with ceramic magnets.

The control panel format remains true to the original Dual Professional, featuring master tone, instrument volume and mic volume controls with chicken-head knobs and Lo Gain, Instrument (x 2) and Mic inputs. The Lo Gain input bypasses the Instrument channel preamp tube and also defeats the two Instrument input jacks. The cosmetics and construction of the original are meticulously replicated with period-correct "white tweed" covering, a solid pine cabinet with split baffle, a leather strap handle and even a replica of the hand-drawn tube chart. The amp is handmade and hand-wired (like the originals) at Fender's Corona, California, factory and is only available through Joe Bonamassa's website (jbonamassa.com), and comes with a slipcover.

PERFORMANCE I have never played through an original Dual Professional or V-front Super amp, but I have played and owned many different varieties of Fender tweed amps. To my ears, this amp combines the harmonically rich overdrive of a narrow-panel Deluxe with the midrange growl of a 4x10 Bassman and the dynamic punch of a tweed Twin. Whereas many tweed Fender amps have rather loose, fuzzy and woolly bass, the Dual Pro maintains nicely tight definition with just the right amount of "hair" even when popping notes on the low E string. Like a good tweed amp, it starts to overdrive pretty early (with the volume at 4 with humbuckers or 6-7 with Strat or Tele single-coils) but at "all out" settings it retains outstanding attack

definition and string clarity with an attractive, natural-sounding compression.

The single tone and instrument and mic volume controls interact with more subtlety than they do on a late-Fifties Deluxe, but the four inputs provide a much wider range of gain characteristics and overdrive personality. The Lo Gain input is squeaky clean and admittedly a little weak sounding, but the Instrument inputs deliver classic tweed tone. A shielded dummy ¼-inch plug is included with the amp, and when it's plugged into the adjacent Instrument input while a guitar is plugged into the other Instrument jack, the amp's gain and treble are boosted. The Mic input provides the most gain of all, delivering a sweet, crispy crunch with dazzling metallic string zing.

I applaud Joe's decision to go with ceramic-magnet speakers over alnicos, as the attack, clarity and definition nicely complements the inherent warmth and darkness of the Dual Professional's circuit. In short, the JB Edition Dual Professional delivers everything great about a vintage tweed amp while eliminating characteristics that weren't so great, like noise, flabby low end and saggy attack.

CHEAT SHEET

STREET PRICE:
$3,499.99
MANUFACTURER:
Fender, fender.com

- The white tweed-covered, solid pine cabinet with finger-joint construction and V-front twin-baffle design perfectly replicates the original Dual Professional design.
- Two 6L6 tubes provide 26 watts of output, complemented by a 5U4 rectifier, two EF806S preamp and 12AU7 phase inverter tubes.
- The Instrument channel's input gain can be boosted by inserting the provided ¼-inch dummy plug into the adjacent Instrument input.
- A pair of custom-designed Celestion JB35 10-inch models with ceramic magnets enhance attack, clarity and definition.
- **THE BOTTOM LINE:** The Fender '48 Dual Professional JB Edition delivers perhaps the ultimate in tweed tone with impressive volume output and a lightweight, portable format that's ideal for stage or studio applications.

GUITAR WORLD GOLD AWARD PERFORMANCE

Tensile Strength

CORT KX700 EVERTUNE

By Paul Riario

IF YOU VENTURE outside the mainstream brands, you'll find that Cort Guitars has been rolling out an impressive array of their very own premier guitar models that are not only visually striking but come loaded with upscale hardware and electronics. It's a significant observation considering Cort is known to manufacture guitars for other makers, yet their signature instruments often take a backseat to more popular guitar brands. But that hasn't prevented Cort from keenly following modern guitar trends in order to revamp their KX Series, which caters to progressive players who demand more than just traditional features. Case in point: the new Cort KX700 EverTune — with the revolutionary EverTune bridge and Seymour Duncan pickups — has all the makings of a dark horse instrument but is brilliantly primed to become a weapon of choice for many guitarists, further proving that Cort is well on its way to becoming a vanguard brand that can no longer be overlooked.

FEATURES The KX700 EverTune features a gracefully carved open-pore ash top (with a black matte finish) neatly sandwiched on a mahogany body with a bolt-on 5-piece roasted maple and walnut neck that's all tidily joined and put together. The guitar's wide and scooped cutaway horns and sculpted heel provide swift access to the higher fret registers. A sweep of the neck exposes a 25.5–inch scale length, a super-flat 15.75–inch fretboard radius, 24 stainless steel frets, glow-in-the-dark Luminlay side dots, Cort staggered locking tuners and an accessible spoke nut Hotrod truss rod wheel. For its power players, the KX700 EverTune comes armed with Seymour Duncan Nazgûl (bridge) and Sentient (neck) high-output passive humbuckers with master volume and tone controls and a 3-way pickup selector, and the EverTune bridge system.

PERFORMANCE There's nothing twee about the KX700 EverTune, but what's striking is the juxtaposition of the natural woodgrain back and sides to its menacing jet-black motif that reveals the guitar's "Dr. Jekyll and Mr. Hyde" split personality appearance. Looks aside, the guitar feels responsive and comfortable to play, and the neck's very slim C-profile is uniformly smooth and pleasant to grasp. It's also impossible not to notice the level of craftsmanship, with the stainless steel frets being perfectly dressed and gleaming off the ebony fingerboard. On the other hand, the EverTune bridge is something to behold once you recognize its mechanical purpose and possibilities. It's a lifesaver for the studio and stage for chordal work because it maintains tuning stability even if you're bending out of tune within a chord. Conversely, if bending is your thing, you can adjust for that to maintain proper intonation — in other words, it's an extremely precise bridge system that can be set up to work with your style of playing.

The Seymour Duncan pickups are a direct mount, and this layout offers far more density and articulation in tone. The Nazgûl bridge is aggressively focused and leans toward more distorted textures but remains surprisingly articulate in its percussive tightness. Flicking the switch to the neck, you'll hear ample amounts of vigor and body, with the Sentient doing an admirable job of handling clean and saturated tones with clear attack and balanced output. Together, they're a heavy-hitting pair, and combined with the EverTune's bridge system, beyond a doubt, makes the KX700 EverTune a colossal titan of a 6-string for metal chunk and chugging.

CHEAT SHEET

STREET PRICE: $1,399
MANUFACTURER: Cort Guitars, cortguitars.com

- The all-mechanical EverTune bridge system keeps the guitar perpetually in tune and intonated as you play.
- A pair of Seymour Duncan Nazgûl and Sentient high-output humbuckers provide thick and tight chug for aggressive playing styles.
- **THE BOTTOM LINE** The KX700 EverTune is a formidable progressive metal guitar that merges daunting looks, top-notch components and clever ergonomic styling that feels instantly familiar.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

Proof of Concept

ABASI CONCEPTS ĒMI 7 MASTER SERIES

By Chris Gill

TOSIN ABASI HAD a very productive 2022, with the introduction of several new guitar models from his own Abasi Concepts brand, a Los Angeles-based company helmed by himself and COO Ivan Chopik. Abasi Concepts revealed a new double-cutaway model called the ēmi, and at NAMM 2022 they showed 6- and 7-string prototypes and announced an 8-string version as well. The ēmi 7 Master Series is the first model to reach the market, and it's been an overwhelming success, with the guitars selling out almost immediately upon release from production. We were fortunate to receive a very cool test sample featuring a Capri Orange finish.

FEATURES The ēmi's design is sort of a hybrid between the sleek, classic curves of a super strat and the more radical contours of a modern ergonomic ax. The body is made of okoume and features deeply beveled edges along the bass bout as well as a generously deep belly contour on the back, resulting in a light, comfortable overall weight. Although the body has a uniform color, the top's flat section has a matte finish while the beveled section is glossy, and the sections are divided by a sweeping, curving white pinstripe. The roasted figured maple neck is glued to the body, and the joint is seamlessly and smoothly contoured like a neck-thru-body design to provide unrestricted access to the entire fretboard. Our example had an ebony fretboard, but a roasted maple fretboard is also available.

Neck specs include a 25.5-inch standard scale, 24 medium jumbo Jescar stainless steel frets, a flat 20-inch radius and a teardrop-shaped "oviform + -" neck profile that's slightly asymmetrical with the top of the neck (behind the bass side strings) thinner than the bottom side of the neck (behind the treble strings), resulting in a neck shape that easily fits into your hand without feeling like a skinny neck. The ēmi 7 model features a non-locking, floating vibrato; and in this case, it comes courtesy of a Gotoh 510 unit with steel saddles and block. Other hardware includes Hipshot Grip-Lock tuners with round, knurled Industrial Metal buttons, Tele-style knurled metal dome-top black chrome knobs and an easy-access truss rod adjustment wheel located above the 24th fret. Electronics consist of a pair of Fishman Fluence Tosin Abasi signature white soapbar pickups with ceramic 8 (bridge) or alnico 4/5 (neck) magnets, a five-way blade pickup selector and master volume and master tone controls.

PERFORMANCE The ēmi 7 is unapologetically built for both comfort and speed. The guitar is light but exceptionally well-balanced, staying steadily in perfect playing position whether seated or standing up. The 7-string neck is outrageously playable and very easy for 6-string players to navigate without having to stretch awkwardly.

The Gotoh vibrato delivers rich, full-bodied tone and stays perfectly in tune. My only critique is that while the bar can be raised generously, it only allows the high E string to dive a full step before the block's movement is impeded by the body cavity.

The Fluence pickups provide three distinct voices: aggressive humbucker with fat mids, passive brilliant and scooped, hi-fi single-coil. Voices 1 and 2 are switchable via the push-pull master tone knob and are engaged in the blade switch's 1 (bridge humbucker), 3 (bridge and neck humbucker) and 5 (neck humbucker) settings, while voice 3 is engaged in positions 2 (bridge and neck inner coils) and 4 (neck outer coil). The tones range from big beefy mids with tight bass and sweet highs to sparkling, snappy single-coil tones reminiscent of hi-fi Strats and Teles. The voices are all highly attractive across the full range of clean to high-gain amp settings, delivering outstanding clarity and expressive dynamics.

The ēmi 7 Master Series has its own distinctive voice that is very musical and attractive, and it's highly recommended if you're looking for a new sound that stands out from the crowd.

CHEAT SHEET

STREET PRICE: $3,799
MANUFACTURER:
Abasi Concepts,
abasiconcepts.com

- The Fishman Fluence Tosin Abasi signature pickups provide three distinct voices that range from aggressive humbucker to hi-fi single-coil textures.
- The Gotoh 510 floating, non-locking vibrato stays perfectly in tune and delivers rich, full-bodied tone.
- **THE BOTTOM LINE**
Offering outstanding comfort and playability thanks to the ergonomic body design and innovative neck profile plus a wide variety of stellar tones ideal for today's players, the Abasi Concepts ēmi 7 Master Series is a true classic for the modern era.

Browne Amplification The Fixer and The Carbon

GUITAR WORLD PLATINUM AWARD EXCELLENCE

THERE'S AN INEXPLICABLE joy in stumbling upon a boutique pedal builder that's at the forefront of creating exceptional stompboxes. It's as if you want to keep them all to yourself — until you find out there's a small subset of players already using their impressive pedals. Browne Amplification, out of Kansas City, Missouri, has been one of the builders on my radar that has genuinely astonished me in terms of the build quality and tone of the pedals they produce. If you haven't already tried their remarkable Protein Dual Overdrive, it's one of those raved-about pedals that always ends up on backorder because it's that good. Its popularity is mostly due to its stackable dual-drive circuit combination that's inspired by a Nineties-era Marshall Bluesbreaker (blue side) and the Nobels ODR-1 (green side) — a dynamic overdrive duo that seemingly work gloriously together and separately. Recently, Browne Amplification released The Carbon (a standalone overdrive that extracts the "Blue" channel circuit of their Protein pedal) and The Fixer (a unique dual boost and buffer) as a pair of robust and gig-worthy stompboxes that address different needs, but if you ever have the chance to add either one onto your pedalboard, they may never come off.

There are no internal or external switches to fiddle with; the Carbon's custom-tweaked overdriven voice is achieved only by using controls for Volume, Tone and Gain. The pedal also features soft-switching and a blue LED, and it's ruggedly handsome, with a mini-metal name badge attached to the powder blue coating of its metal housing. The Fixer is an "always-on" pedal that aims to tackle the varying output when switching between guitars with different pickup complements by having two independent boost circuits with separate volumes, two status LEDs and an A/B soft-switch to toggle between the two boosts so you can add either more punch or match outputs. There's also a tuner out and mute switch so your tuner can stay active or hit mute for silent tuning or switching guitars. The Fixer also acts as a high-quality buffer that "fixes" impedance issues with larger signal chains and multiple pedals on your board.

The Fixer is more than just your garden-variety boost pedal. As a buffer, you can hear how much it adds restorative life and vigorous feel to your rig. And moreover, being able to balance output or inject more juicy oomph between different guitars makes this a must-have. If that's not enough, it also works well as a discrete volume boost for its transparency and clarity. Many players who love classic "Bluesbreaker" tones will undoubtedly embrace the Carbon, but I hate to break it to owners of the Protein — the Carbon sounds more organic as its own pedal. It's still an outstanding circuit in either housing, but here, it blooms with more liveliness and presence and is bigger sounding. The Carbon's brightly warm crunch is devastatingly amp-like, with a tight response when kept at a low-to-mid gain, and its straightforward controls make it so darn easy to find an enticingly focused and sweetly overdriven "base tone" like a jumped JTM Marshall. Either way, I suggest vaulting these stellar pedals at the top of your wish list.
— Paul Riario

STREET PRICE: The Carbon, $219; The Fixer, $149
MANUFACTURER: Browne Amplification, browneamps.com

IN DEEP
by Andy Aledort

For video of this lesson, go to guitarworld.com/may2023

OBLIQUE WORKOUT, PART 3

Incorporating oblique bends into ascending and descending phrases

IN THE PREVIOUS two columns, we explored a variety of oblique bending techniques — combining the use of bent and unbent strings, played either together or in succession. The technique is usually applied to two- or three-note figures, with a note on one string bent and the note(s) on the other string(s) fretted normally. Most often, oblique bends are performed on the B and G strings or the high E and B, such as when executing a unison bend, for which a lower note is bent up to match the pitch of an unbent note on the next higher string.

An oblique bend can be applied in other ways. Previously, our study consisted of adjacent-string oblique bends only, exploring phrases that either began or ended with an oblique bend. We'll now explore oblique bends on non-adjacent strings. Following the approach taken previously, we'll remain in the key of A and play phrases that start with a D note on the G string's 7th fret, bent up one whole step up to E.

One cool approach is to change the unbent notes fretted on the higher strings. In **FIGURE 1**, our D-to-E bend alternates with descending notes fretted on the high E string, with C, B and A sounded on the 8th, 7th and 5th frets. The line then moves over to the B string, with as the notes G, F♯ and E played at the 8th, 7th and 5th frets.

FIGURE 2 begins by illustrating these descending notes, followed by a D-to-E whole-step bend that is then held while the aforementioned notes descend and ascend on the top two strings. **FIGURE 3** has our bend alternating with an ascending climb up the B and high E strings, using the same set of notes. At the end of the phrase, I apply a quick whammy bar dip and vibrato.

FIGURE 4 pits a held G-string bend against a line that ascends and then descends the top two strings. This is followed by a bluesy phrase based on the A minor pentatonic scale (A, C, D, E, G) that moves across the lower strings.

My favorite way to build phrases from oblique bends is to chain together alternating shapes that either descend or ascend the fretboard, to create a "crying" pedal steel-like effect. **FIGURE 5** and **6** demonstrate this approach. Played in the key of A, both figures begin with a 12th-fret B note bent up a whole step to C♯, followed by an E note above it, on the high E string. I then move the bend down two frets while changing the note fretted on the high E string as well. In **FIGURE 5**, the phrase continues to descend in a similar manner before moving across the lower strings. **FIGURE 6** demonstrates the basic idea applied to 10th and 8th positions. **FIGURE 7** pinpoints the specifics of the phase that falls on beats 3 and 4 of **FIGURE 5**.

FIG. 1 (A7)

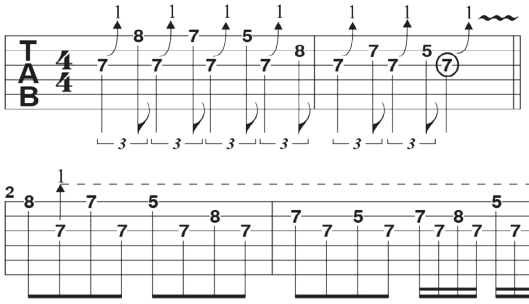
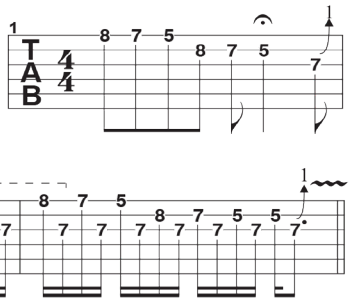


FIG. 2 (A7) hold



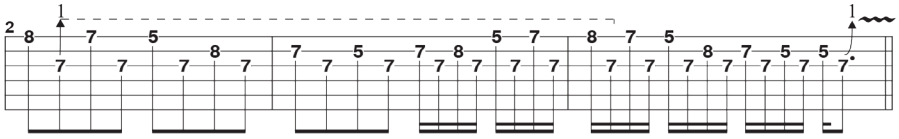


FIG. 3

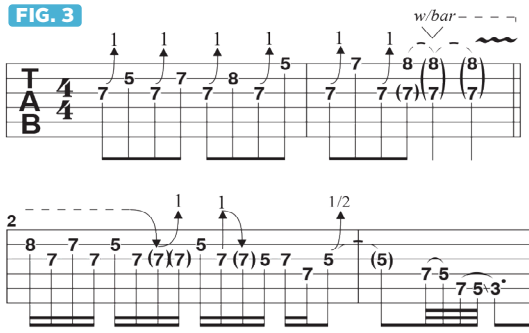
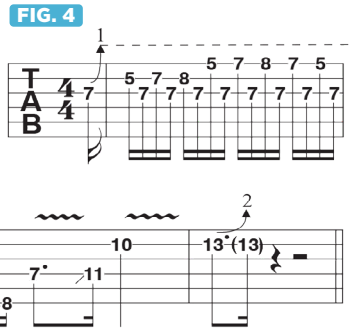


FIG. 4



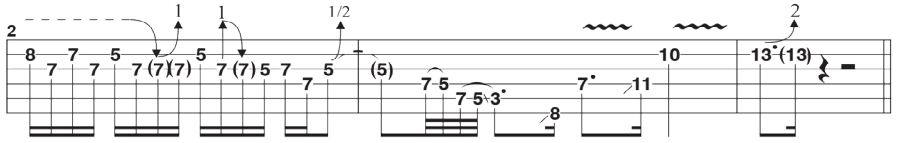


FIG. 5

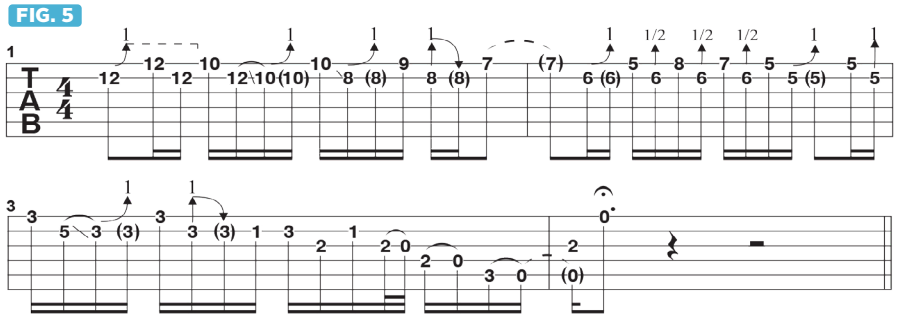


FIG. 6

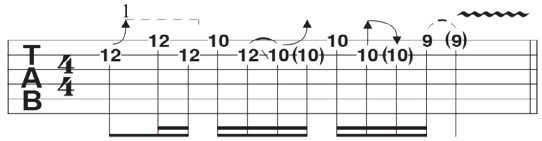
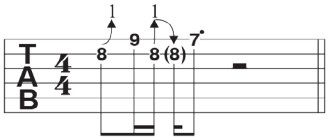


FIG. 7



***GW* associate editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction. His latest album, *Light of Love*, is available now.**

ALISON HASBACH

TALES FROM NERDVILLE

by Joe Bonamassa

For video of this lesson, go to guitarworld.com/may2023

TOOLS OF THE TRADE, PART 2

The 1961 Gibson ES-335

LAST MONTH, I initiated a series of columns dedicated to an examination and "test drive" of some of my favorite vintage electric guitars, beginning with a 1954 Gibson goldtop Les Paul with P-90 pickups. This month, the instrument of choice is a sunburst Gibson 1961 ES-335, a semi-hollowbody with dot inlays on the fretboard. B.B. King played one of these guitars early in his career, so if it's good enough for B.B., it's good enough for me!

Sometime during mid 1962, Gibson switched from dot inlays to "block markers," which are rectangular mother-of-pearl inlays, and changed the color of the instrument to cherry red. These 335s are closely associated with Eric Clapton, as that instrument was one of his primary guitars during the Cream era. So let's take a look at what makes this Gibson guitar unique.

The primary element that sets the 335 apart from any solidbody Gibson is that you can really hear the acoustic properties of its semi-hollow design through an amp. Let's start on the bridge pickup, with **FIGURE 1**. The licks here are based on the A minor pentatonic scale (A, C, D, E, G) and are played in $\frac{4}{4}$ time, recalling Clapton's approach on the Cream song "Strange Brew." Notice that, even though I'm on the bridge pickup, the tone is still fat, while also delivering some high-end bite. I begin in 8th position and immediately shift down to 5th, ending bar 2 in "open" position with the inclusion of the open A string. You'll also hear Eric play similarly styled phrases on "N.S.U." and "Crossroads."

In bar 4, across beats 2-4, I switch to a phrase based on the 5th of A, E, with notes from the E minor pentatonic scale (E, G, A, B, D), and then resolve back to A minor pentatonic in bar 5, starting in 10th position then moving up to 13th. The example ends with three position shifts, from 10th to 8th to 5th positions of A minor pentatonic, which is a technique I use often when soloing, to smoothly connect melodic ideas.

In **FIGURE 2**, I switch to my neck pickup, which produces a rounder, fuller and bassier tone. I begin with A minor pentatonic blues-type phrases, but by bar 2 I've switched to lines based on the A Dorian mode (A, B, C, D, E, F♯, G), with wider stretches across beats 1-3. I then return to A minor pentatonic on beat 4 before switching back to A Dorian.

FIGURE 3 is performed with the toggle switch in the middle position, so that both pickups are on. This example is played in $\frac{12}{8}$ meter, and if you're listening to the sound, you'll hear a great balance of the high and low ends that this guitar will produce.

I always consider what I think will be the best guitar to use for any given song. If I'm going to play a traditional blues, 99 percent of the time I'll grab a 335 because it will give me the best sound for that application. And it's fun to play!

FIG. 1 (A7) bridge pickup

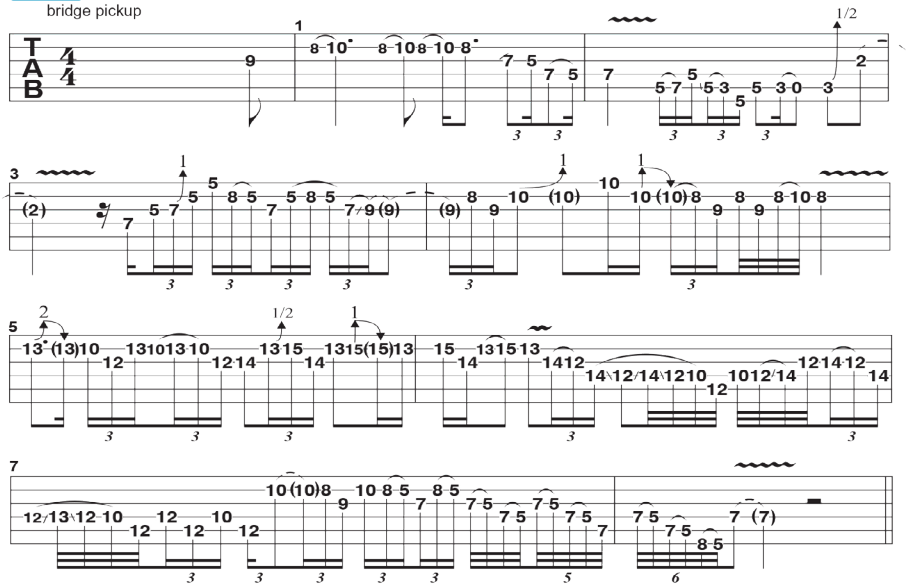


FIG. 2 (A7) neck pickup

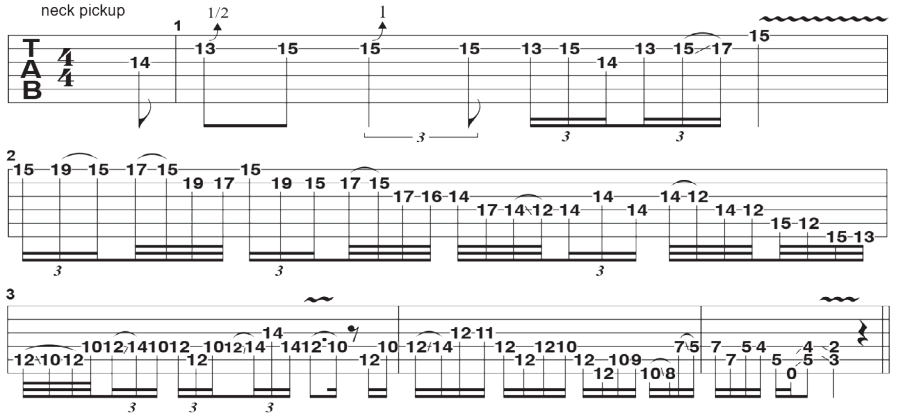
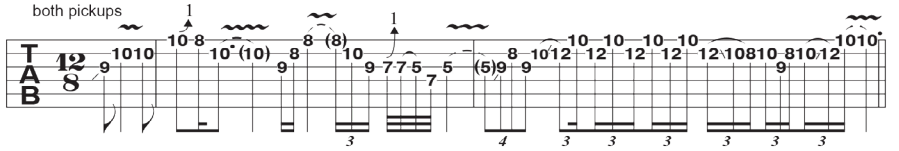


FIG. 3 (A7) both pickups



Joe Bonamassa is one of the world's most popular blues-rock guitarists — not to mention a top producer and *de facto* ambassador of the blues.

ELEANOR JANE

MELODIC MUSE

by Andy Timmons

For video of this lesson, go to guitarworld.com/may2023

FLOYD TRIP

How to play "One Last Time," part 2

LAST MONTH, I demonstrated how to play the primary theme to "One Last Time," from my latest release, *Electric Truth*. In this column, let's take a look at the bridge of the song, which serves as the solo section. It's basically just a repeating two-chord progression, so let's break it down, and I'll describe my thought process on how I put this solo together.

FIGURE 1 illustrates the nine-bar solo. Let's first look at the chord progression: the basic idea is a repeating two-bar phrase of B♭m to E♭, but the progression is embellished slightly with the inclusion of an A♭ chord (A♭/C) that falls on the 16th-note upbeat of beat 4 in every B♭m bar.

I begin the solo with a pickup bar that closes out the previous section on the V (five) chord, F7, followed by bar 1 of the solo section. In this pickup bar, I perform a two-step overbend on the B string's 14th fret, from D♭ to F, followed in bar 1 by a whole-step bend of D♭ to E♭ which resolves to the tonic, B♭, on beat 2 of bar 1. Two-step overbends like these are inspired by blues great Albert King, a true master of this technique.

At the end of bar 1 into bar 2, I play the A♭ and E♭ chords as triads and then move into single-note phrases based on the B♭ minor pentatonic scale (B♭, D, E♭, F, A♭). As I move into bar 3, I move down to 3rd position to play the notes F, D and B♭, shifting my ring finger down to fret the B♭ and facilitate a whole-step bend-release-bend that falls at the start of bar 3.

On beat 2, I bend B♭ back up to C and then up an additional half step, to D♭, which is then adorned with a little bar vibrato. Notice that this bend is released in stages, first back to the pre-bent C note and then to B♭.

In bar 4, I utilize the open G string, as that note functions as the major 3rd of the IV (four) chord, E♭, pulling off to the open string and dipping a whole step with the bar. After this I move up and down the fretboard to perform phrases in various other positions.

On beat 3 of bar 7, I begin a phrase that continually ascends the fretboard via a repeating two-note idea, landing in 13th position to set up the culmination of the solo, built from ascending 16th notes.

FIGURE 2 illustrates the basic chord, B♭ to E♭, with either an E♭sus4 or A♭/C dropped in on the 16th-note upbeat of beat 4. I always have thought of this progression as Pink Floyd-esque, as it brings to mind "Breath," from *The Dark Side of the Moon*.

As I described, most of the soloing is based on B♭ minor pentatonic, shown in 6th position in **FIGURE 3**, with the addition of the major 6th, G, at the end of the example-which functions as the major 3rd when played over the E♭ chord.

FIG. 1

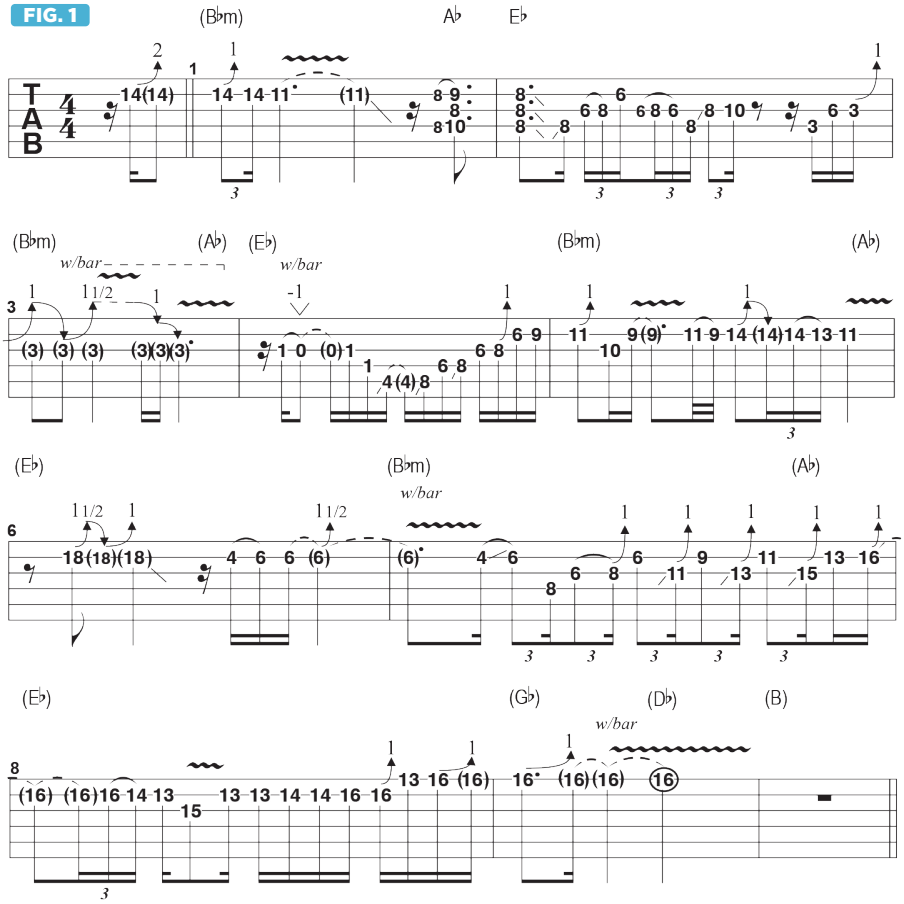


FIG. 2

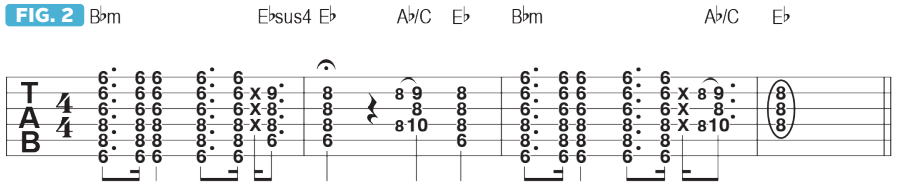
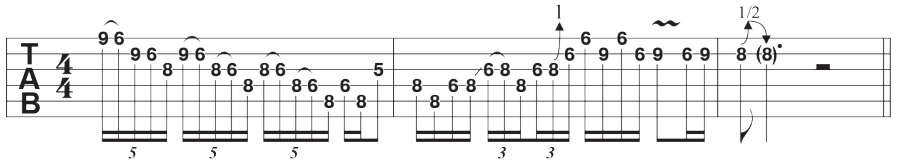


FIG. 3



Andy Timmons is a world-renowned guitarist known for his work with the Andy Timmons Band, Danger Danger and Simon Phillips. His new album, *Electric Truth*, is out now. Visit andytimmons.com and guitarxperience.net to check out his recordings and many instructional releases.

SIMONE CECHETTI

LIVE FROM FLAT V

by Josh Smith

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HARMONY ROW

Devising melodic approaches for soloing over "Pusher"

OVER THE LAST two columns, we've discussed my song "Pusher," which I revisited for my latest release, *Live at the Spud*. It's a simple, funky 12-bar blues in the key of G, and, when soloing, it affords plenty of room for creative improvisation.

Last month, I focused on the different rhythmic approaches I like to take when soloing over this groove and chord progression. I'll now discuss some of my melodic and harmonic ideas — the actual notes that I choose to play when soloing on this song.

Throughout the progression, the lines are mostly based on the G minor pentatonic scale (G, B♭, C, D, F) and the G blues scale (G, B♭, C, D♭, D, F). **FIGURE 1** presents a solo along the lines of what I might play when improvising over "Pusher." Notice that, in bar 2, I include the major 3rd, B natural, as the presence of this note aligns the single-note line closer with the underlying G7 chord (G, B, D, F).

As I make my way through the tune, my goal is to reference and describe each chord as it arrives, connecting and "playing through" the changes in interesting ways. For example, when the first C7 chord arrives in bar 5, I highlight it by including C7 chord tones, namely the root note, C, the major 3rd, E, the 5th, G and the ♭7th, B♭.

A simple approach is to "land" on the major 3rd of C, the E note, on the downbeat of "one" in the C7 bar; this is illustrated in **FIGURE 2**. I then fill out the improvised idea with an overall approach of C Mixolydian (C, D, E, F, G, A, B♭), adding chromatic passing tones here and there.

I like using a chromatic approach to "walk up" to the major 3rd of C, as demonstrated in **FIGURE 3**. The initial phrase makes brief reference to an altered dominant V (five) chord, D7♯5, after which I walk up to the E note via D and E♭ on the upbeat of beat 1 in bar 1. I then include a similar melodic shape on the upbeat of beat 3 into beat 4. **FIGURE 4** offers a closer look at the D7♯5 to C7 transition.

Another approach is to use a diminished chord to go from G7 to C7, as shown in **FIGURE 5**. The notes B, D, F and A♭ outline a B diminished 7 chord. Another angle is to superimpose a ii - V - I (two-five-one) turnaround, Dm7 - G - C7, as demonstrated in **FIGURE 6**.

I'll also sometimes start with a simple, G minor pentatonic lick in 6th position, *à la* Albert King (see **FIGURE 7**); I can stay right there and then play chromatically up to C7, as shown in **FIGURE 8**.

Even though it sounds like I'm mostly playing "blues," I'm bringing in these melodic devices to connect the chords in various interessting ways that serve to create a narrative in the improvisation.

FIG. 1

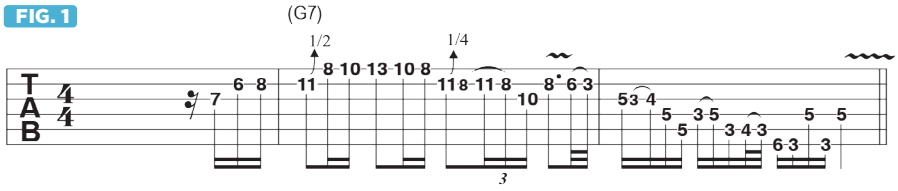


FIG. 2

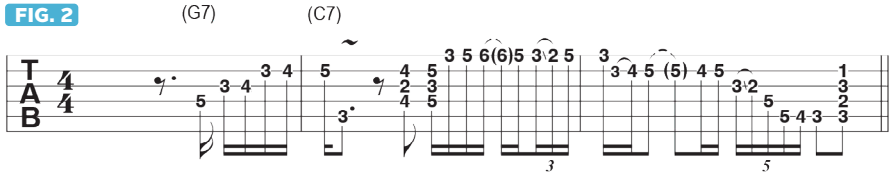


FIG. 3

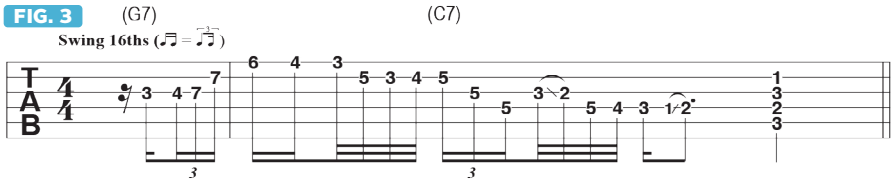


FIG. 4

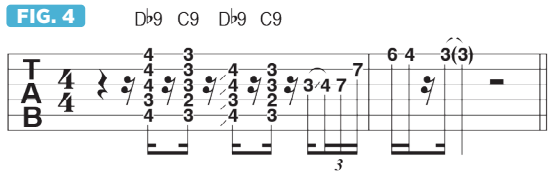
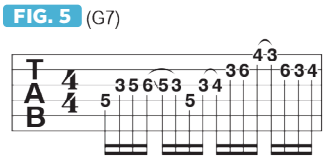


FIG. 5



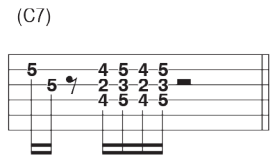


FIG. 6

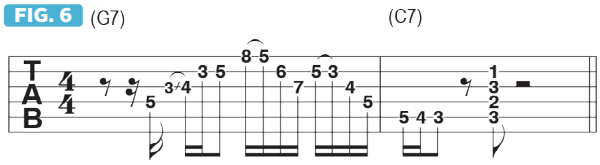


FIG. 7

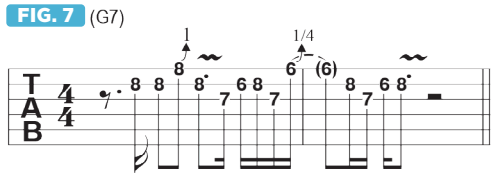
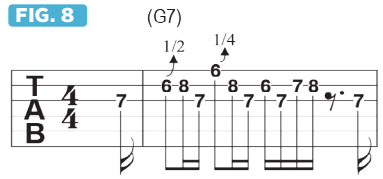
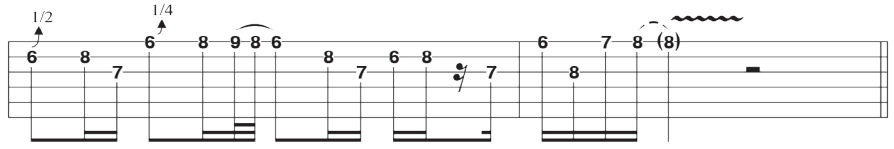


FIG. 8





Josh Smith is a highly respected blues-country-jazz master and all-around tone wizard (not to mention an effective instructor). His new album, 2022's *Bird of Passage*, is out now. For more info, check out joshsmithguitar.com.

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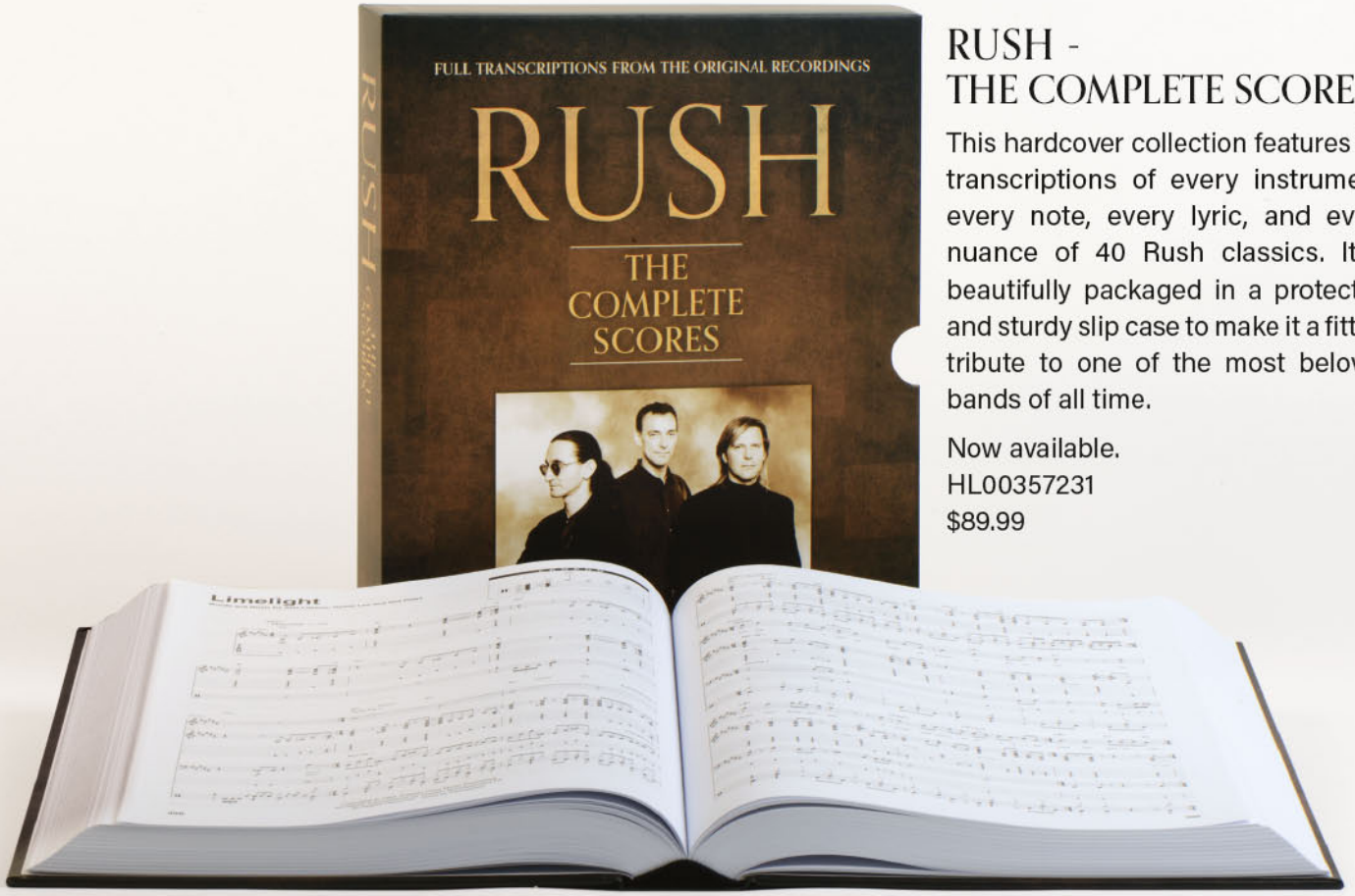

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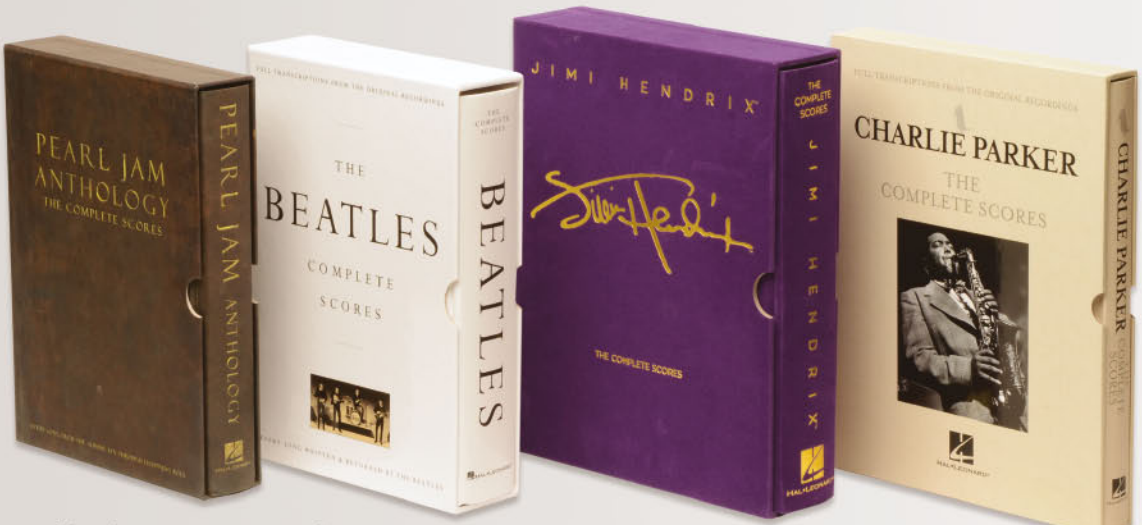

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Performance Notes

HOW TO PLAY THIS MONTH'S SONGS **By Jimmy Brown**

"SCATTERBRAIN"
Jeff Beck

THIS MIND-BLOWING, fast-paced instrumental juggernaut and Seventies fusion classic features the late, great Jeff Beck and his elite *Blow by Blow* rhythm section stretching out on a dizzying, enigmatic repeating melodic theme in $\frac{9}{8}$ meter, which leads into a more comfortably familiar funky groove in $\frac{4}{4}$ for an open solo section. The main riff that commences at bar 5 presents a steady stream of 16th notes, for which Beck utilizes *legato phrasing* — hammer-ons, pull-offs and finger slides — to create a smooth, rolling articulation. Playing this part well and with authority requires both an aggressive pick-hand attack and good fret-hand "traction." The goal is to make all the notes come across with the same volume, so strive to hammer-on firmly, and, when pulling-off, yank the string slightly downward (in toward the palm) as you let go of it, essentially plucking the string with the fretting finger.

Although in later years he chose to forego the use of a plectrum most of the time, the inventive guitarist was still using a pick for a lot of things during this era, as evidenced by his use of pinch harmonics (P.H.) on this recording, as well as non-legato groups of 16th notes here and there, such as the fret-hand-muted, wah-inflected "chucka-chucka" strums he performs during the electric piano solo at section F. For his quasi-"chicken pickin'" breakdown riff that begins at section I (bar 124), Beck employs *hybrid picking* (pick and fingers technique) to efficiently perform the rapid-fire string skips as he quickly toggles back and forth between the 6th and 4th strings.

Throughout his two-chorus solo (see sections C and D), Beck employs many of his signature *pre-bends*, also known as "reverse bends" (indicated in each case by a vertical arrow), which create an interesting synth-like effect (*à la* Jan Hammer) and require a trained ear and well-developed bending technique to consistently nail. As the note is bent silently, before being picked, you need to rely on muscle memory to regulate the amount of "push pressure" to apply to the string before picking it, in order to reach the desired interval.

"GOODBYE PORK PIE HAT"
Jeff Beck

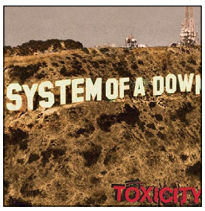
ONE OF BECK'S finest recorded moments, this brilliantly expressive jazz-rock reading of legendary jazz musician Charles Mingus' instrumental ballad showcases the late guitarist's distinctive "human" touch, sense of poise, artistic restraint and creatively resourceful utilization of the Fender Stratocaster's potential for soulful, vocal-like expression.

With keyboardist Max Middleton (on electric piano) and bassist Wilbur Bascomb providing the tune's rather sophisticated harmonic accompaniment, Beck plays only single notes in his featured lead guitar part (Gtr. 1), relying on his rhythm section to present the chord changes for him to solo over. He did, however, overdub a second, supportive part (Gtr. 2, entering at bar 25) that plays along in the background with a clean tone and provides an effective musical link between the guitarist's lead track and the other accompanying instruments, with sparse, decorative sliding double-stops, some occasional choral comping and melodic "response" phrases here and there.

Beck's singing lead guitar playing is laudable on several levels: his selective note choices and judicious use of pauses, or *space*; his tasteful application of legato articulations (hammer-ons, pull-offs and slides); his seamless and precise pitch portamentos, executed using a combination of string bends and whammy bar dips, dives and gentle shakes; and his sensitive finger-style attack and control of his instrument's dynamics, via the way he works the guitar's volume control, so as to regulate both the loudness and degree of gain saturation of his tube amplifier. Also noteworthy is the way the guitarist varies his tone by periodically switching pickups and occasionally engaging a buzzy ring modulator effect.

When performing the numerous bar vibratos, use a light, delicate touch and try not to overshake the bar, as it's all too easy to inadvertently produce an over-modulated warble that effectively kills the subtlety and "smokey" mood you're trying to recreate here. Also, note that the string bends in bar 51 are all performed with the 1st finger pulling the G string downward.

"AERIALS"
System of a Down



THIS HAUNTINGLY DRAMATIC and highly dynamic modern metal song features many of the distinctive signatures of System of a Down's unique songwriting style, all in a short but effective arrangement. Ranging from gentle, mesmerizing clean-tone arpeggios in the song's intro and 1st chorus to roaring drop-D-style power chords, palm-muted chugging and shimmering strummed octaves in its verses, guitarist Daron Malakian makes a musically powerful statement by creating stark contrasts in both texture and volume while thematically tying together his various parts with common rhythmic, melodic and harmonic threads.

For this song, Malakian uses the enigmatic-sounding DADGAD, or Dsus4, tuning, transposed down a whole step (low to high: C, G, C, F, G, C), with bassist Shavo Odadjian following suit on his four strings. This tuning gives Malakian both a heavy-sounding "drop-C" range and the beneficial performance capability of being able to conveniently utilize his open 1st and 2nd strings to double his clean-tone, arpeggiated intro figure an octave higher during the 1st chorus (see section C, Gtr. 3 part) and achieve the same kind of ring-y sheen in a higher-pitched, lighter-sounding iteration. Otherwise, all the remaining parts in this song can be played in drop-C tuning (drop-D down a whole step).

For both of these parts — bars 1-7 and 9-24 — Malakian makes inventive use of a picking and phrasing technique traditionally associated with bluegrass flatpicking, what's known as *crosspicking*, to play a flowing "part within a part" across three strings in a way that embeds a syncopated low-string melody into a continuous stream of ringing 16th notes, using a pattern of ascending "banjo rolls" that may be counted "1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3-4." In each roll, the note on the highest string is picked with an upstroke; all the other notes are picked with downstrokes. This approach makes things as easy and efficient as possible for the pick hand. Nevertheless, playing these parts cleanly requires work and skill and takes a bit of practice to master.

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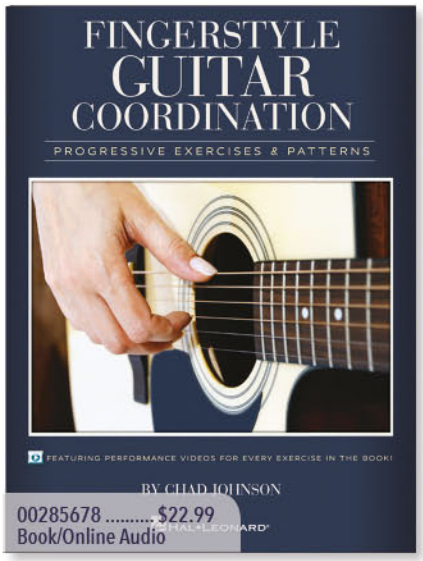

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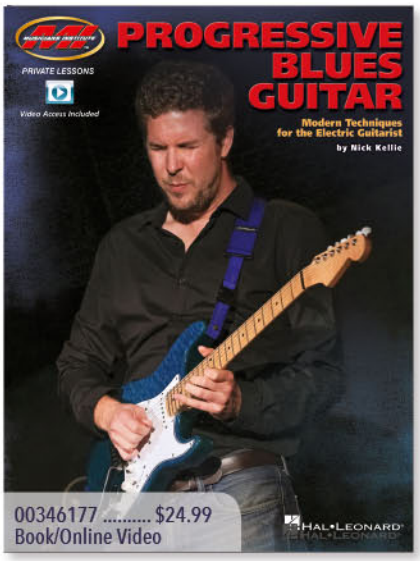

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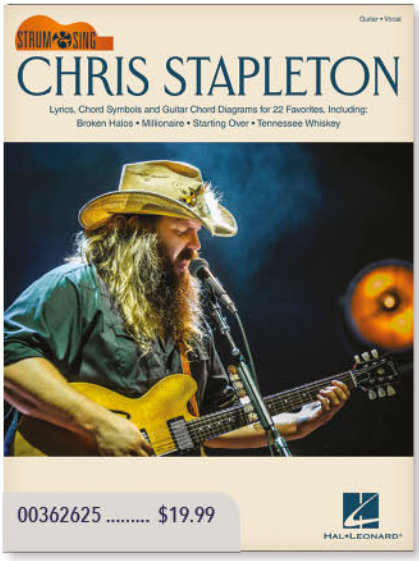

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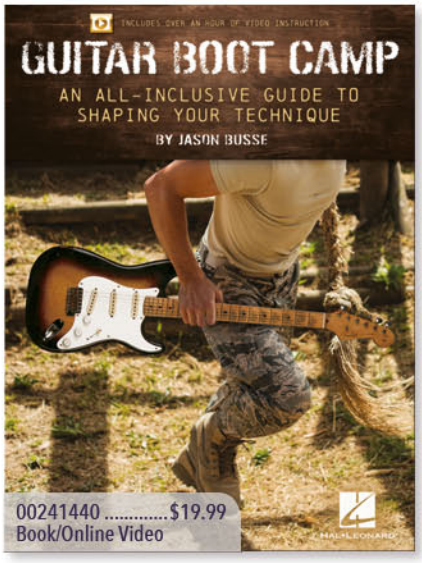

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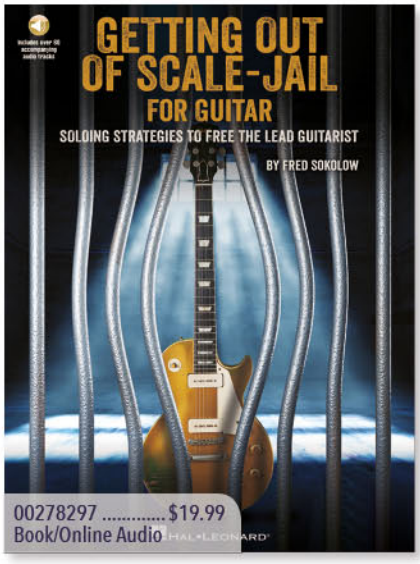

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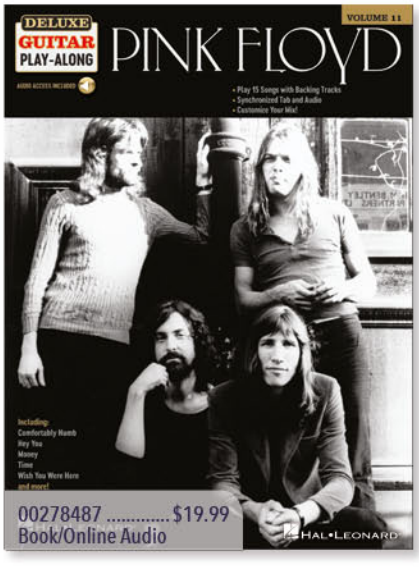

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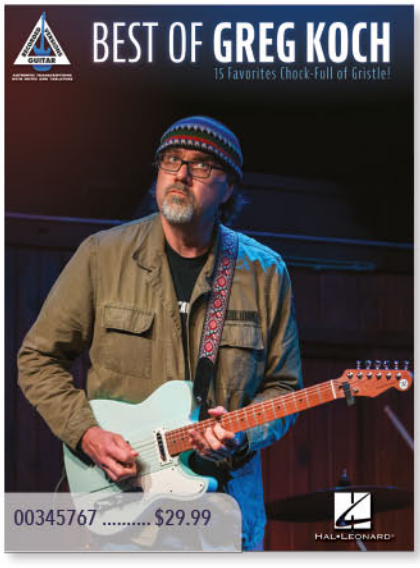

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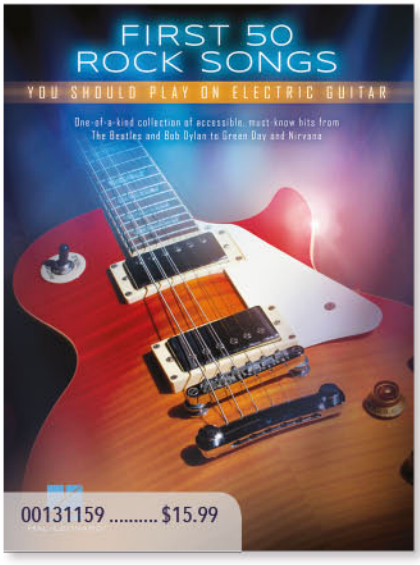

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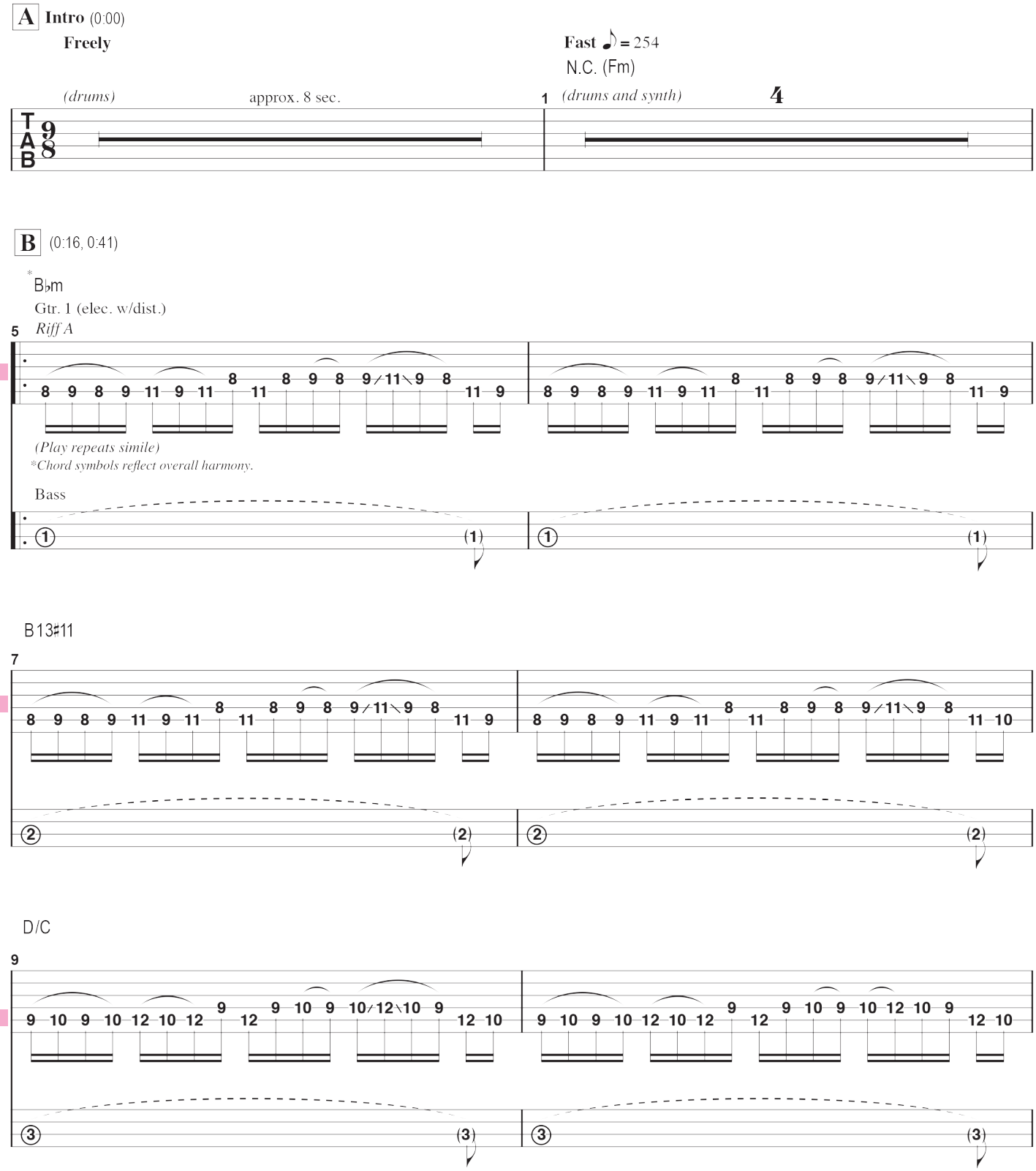

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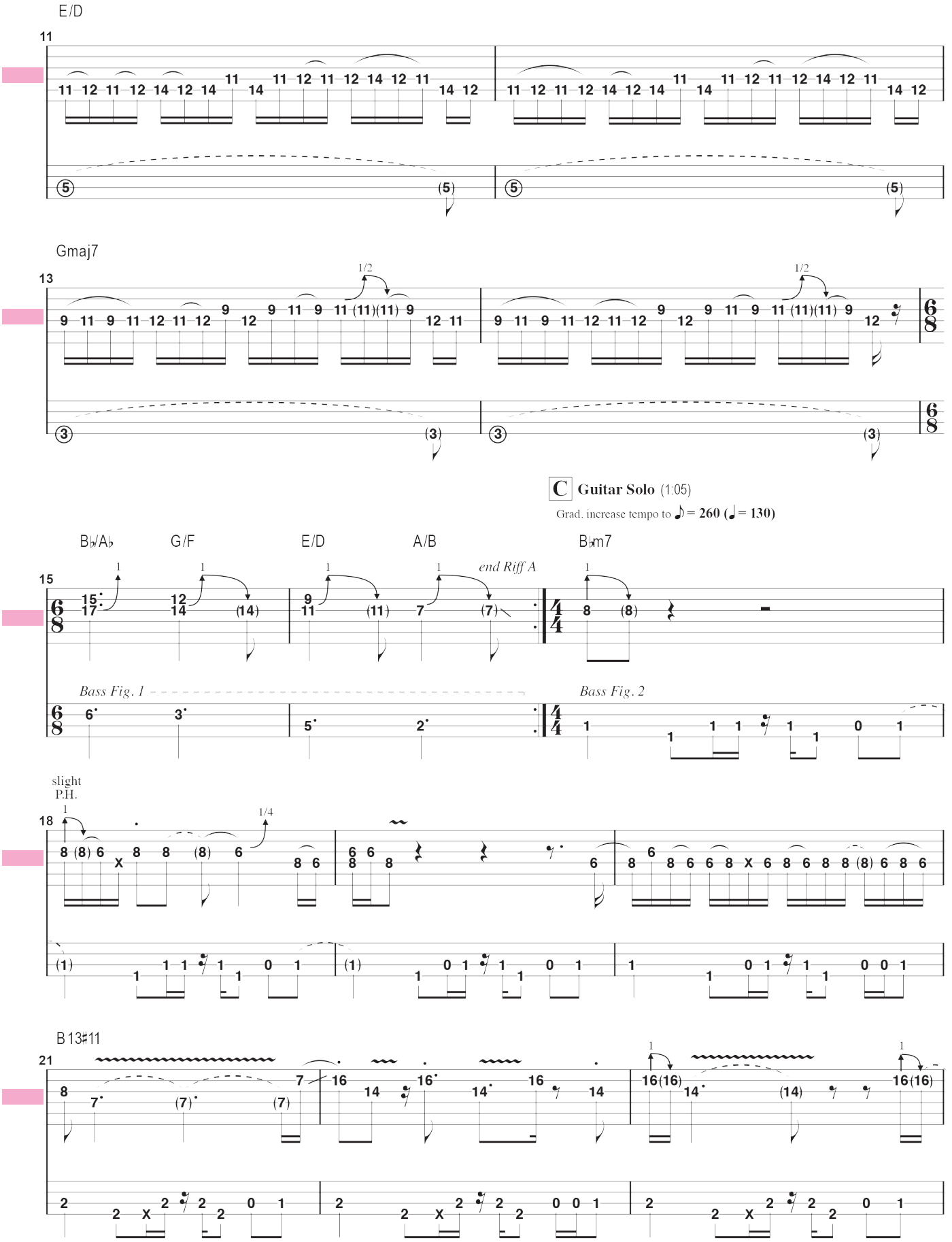
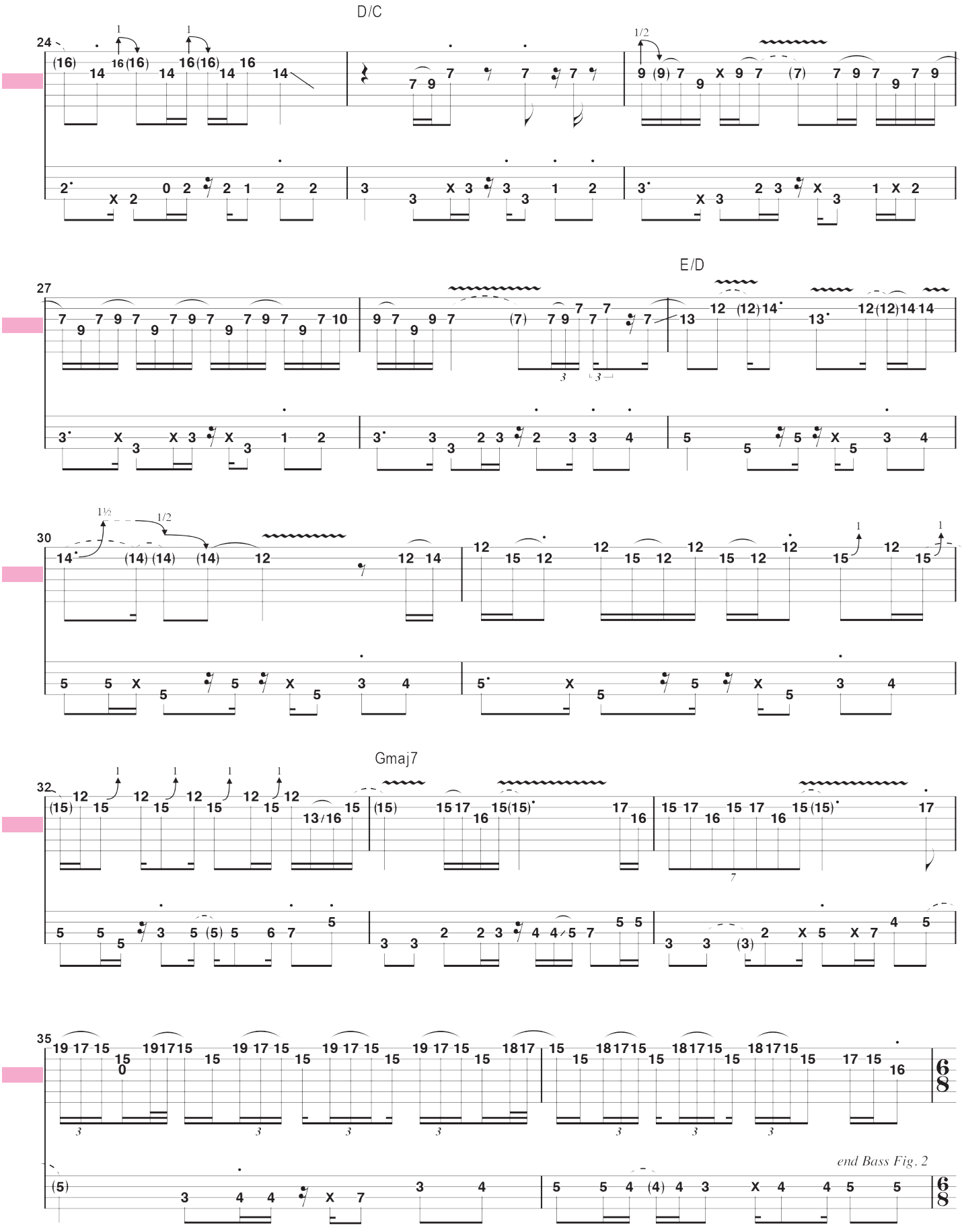
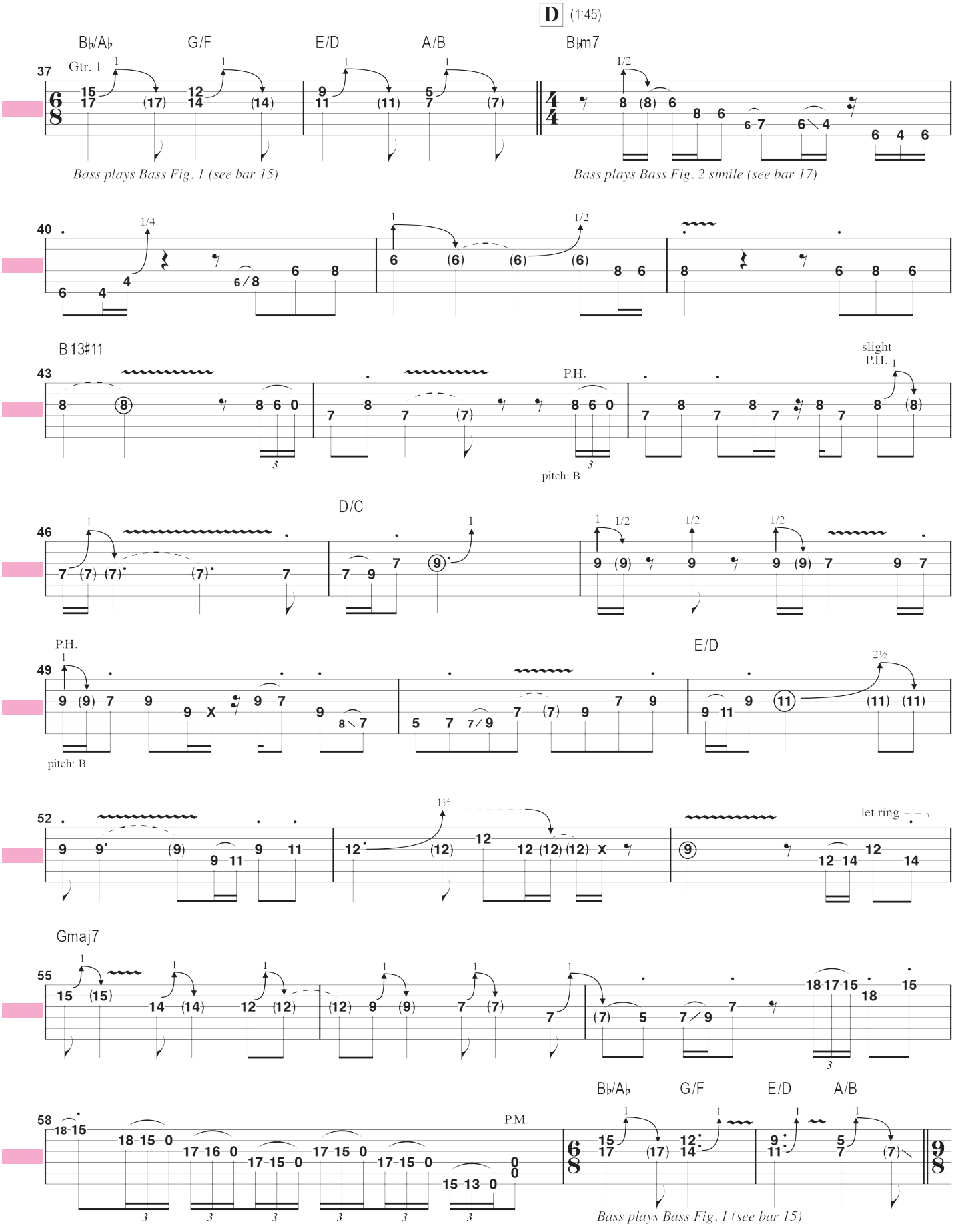
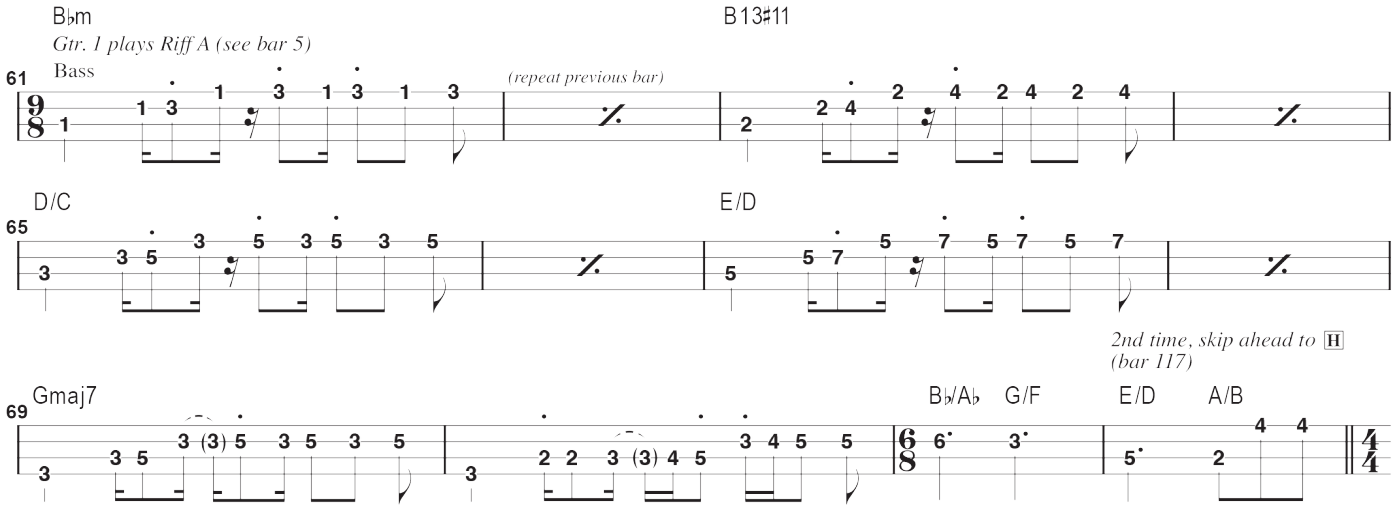

E/D
11
Gmaj7
13
C Guitar Solo (1:05)
Grad. increase tempo to ♪ = 260 (♩ = 130)
B♭/A♭
G/F
E/D
A/B
B♭m7
15
end Riff A
Bass Fig. 1
Bass Fig. 2
slight P.H.
18
B13♯11
21


D/C
E/D
Gmaj7
end Bass Fig. 2

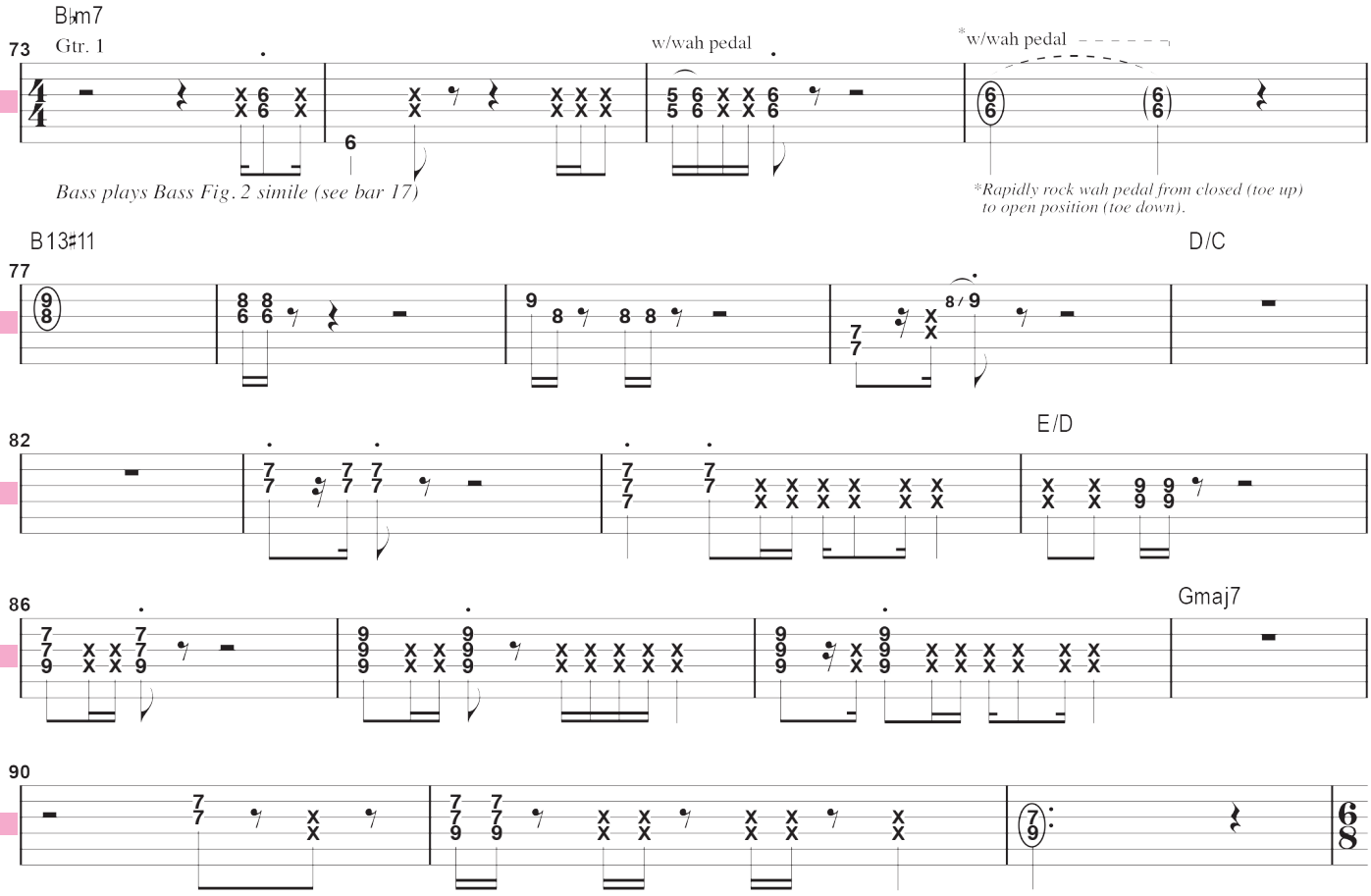

D (1:45)
B♭/A♭
G/F
E/D
A/B
B♭m7
Gtr. 1
Bass plays Bass Fig. 1 (see bar 15)
Bass plays Bass Fig. 2 simile (see bar 17)
B 13♯11
P.H.
slight P.H.
pitch: B
D/C
E/D
let ring
Gmaj7
P.M.
Bass plays Bass Fig. 1 (see bar 15)

E (2:25, 4:04) 2nd time: Grad. increase tempo to ♪ = **280** (♩ = **140**)

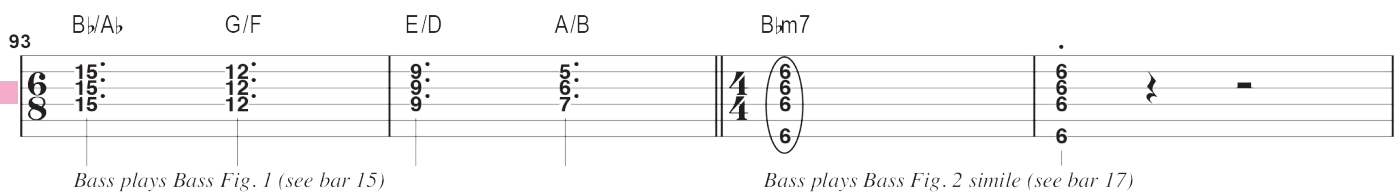


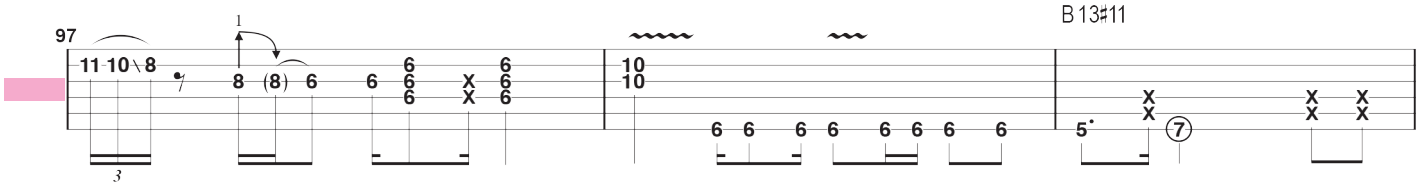
F **Electric Piano Solo** (2:47)

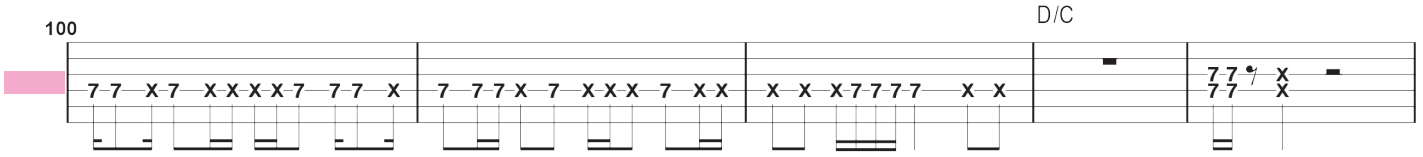
Grad. increase tempo to ♪ = **270** (♩ = **135**)

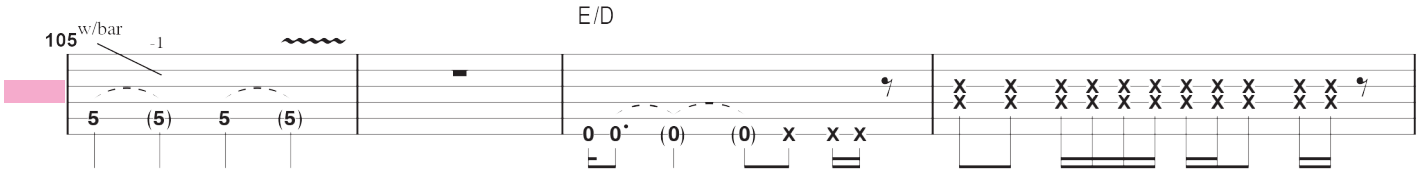


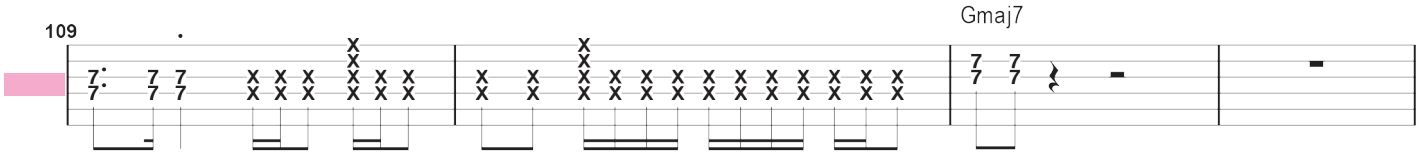
G (3:26)



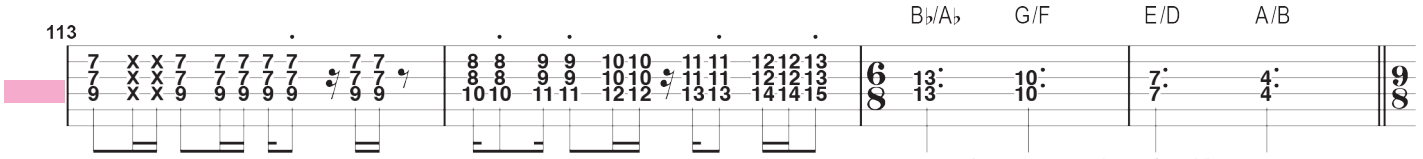








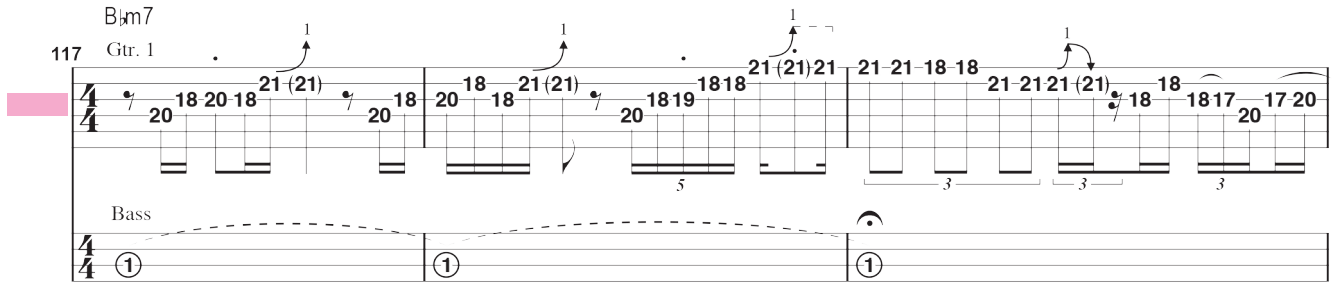
Go back to E *(bar 61)*

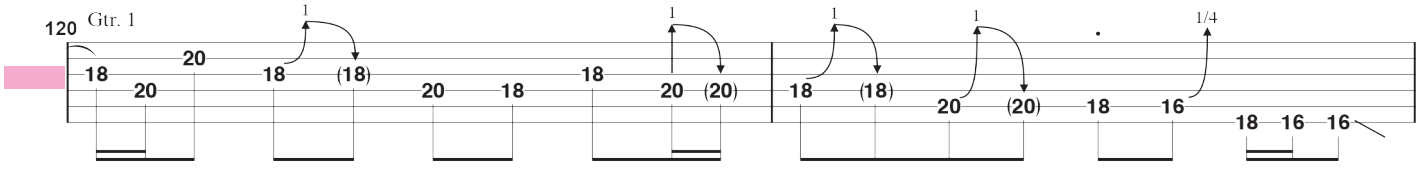


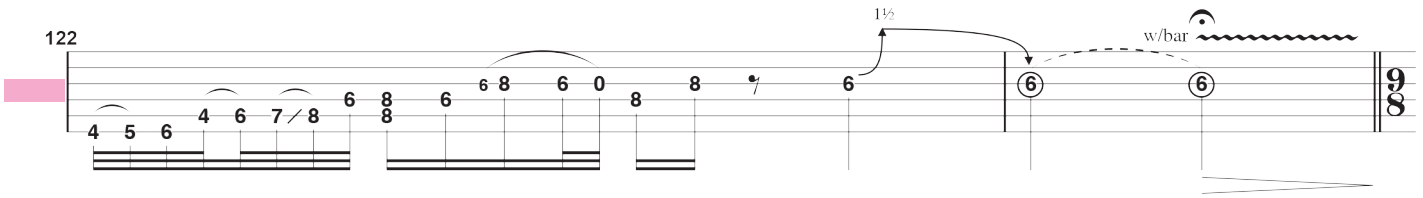
Bass plays Bass Fig. 1 (see bar 15)

H (4:26)

Freely







I (4:44)

(♪ = 280)

w/pick and finger

124 *Riff B* P.M. 1/4 P.M. 1/4 P.M.

127 *end Riff B* 1/4 P.M. 1 P.M.

B♭m

Gtr. 1 plays Riff B (see bar 124)

129 Gtr. 2

Bass

Bass Fig. 3 *end Bass Fig. 3*

J **Outro** (5:01)

B♭m7

Gtr. 2 plays first two bars of Riff A through fade (see bar 5)

133 Gtr. 1 P.M. 1/2 P.M. 1/4 P.M.

Bass plays Bass Fig. 3 through fade (see bar 129)

136 w/wah pedal 1/4 1

140 slight P.H. P.H. P.H. 1/2

pitch: B♭

144 1/4

148 *(Fade out)*

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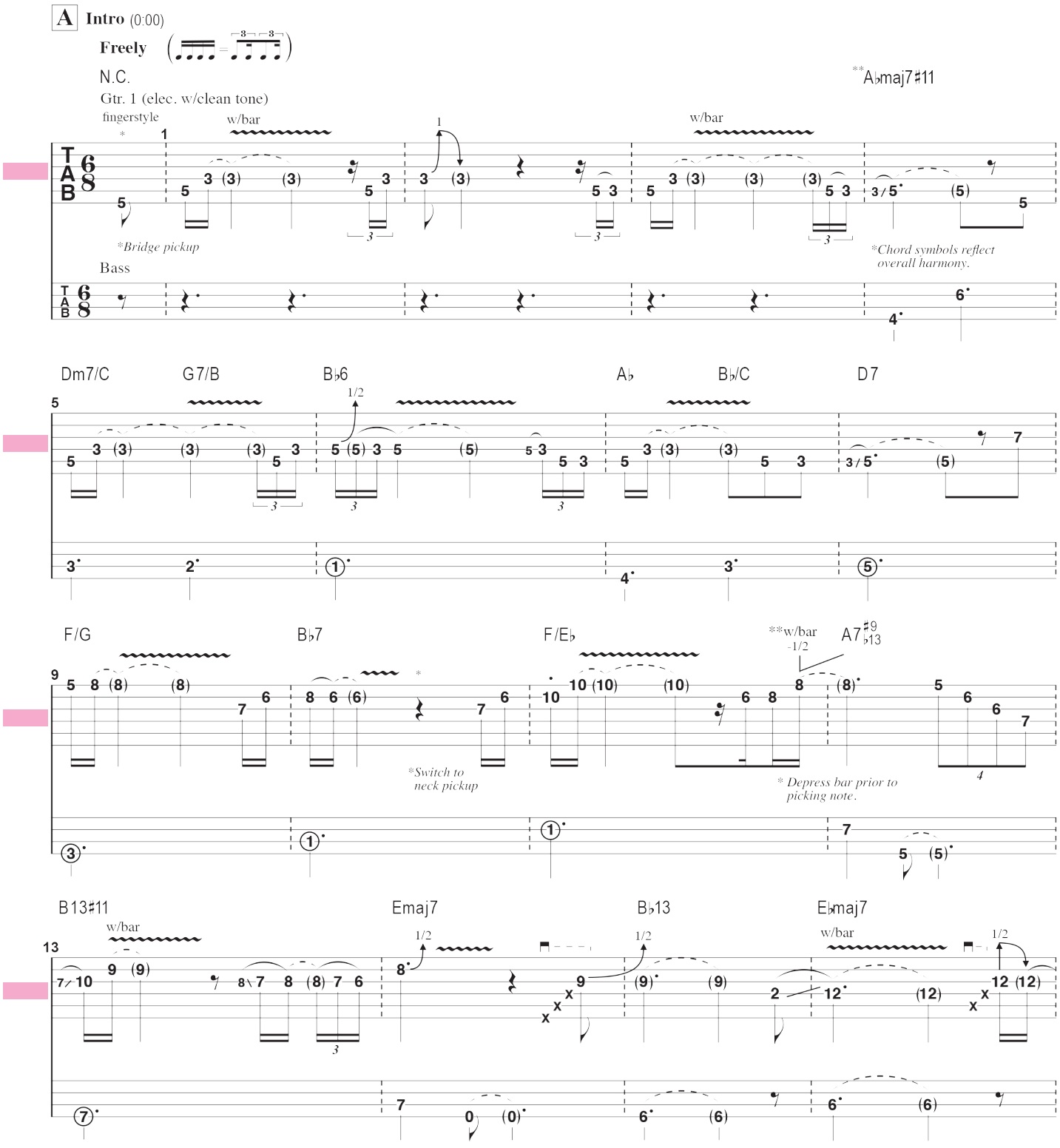
"GOODBYE PORK PIE HAT"

Jeff Beck

As heard on **WIRED**

Written by **CHARLES MINGUS** • *Transcribed by* **JEFF PERRIN**



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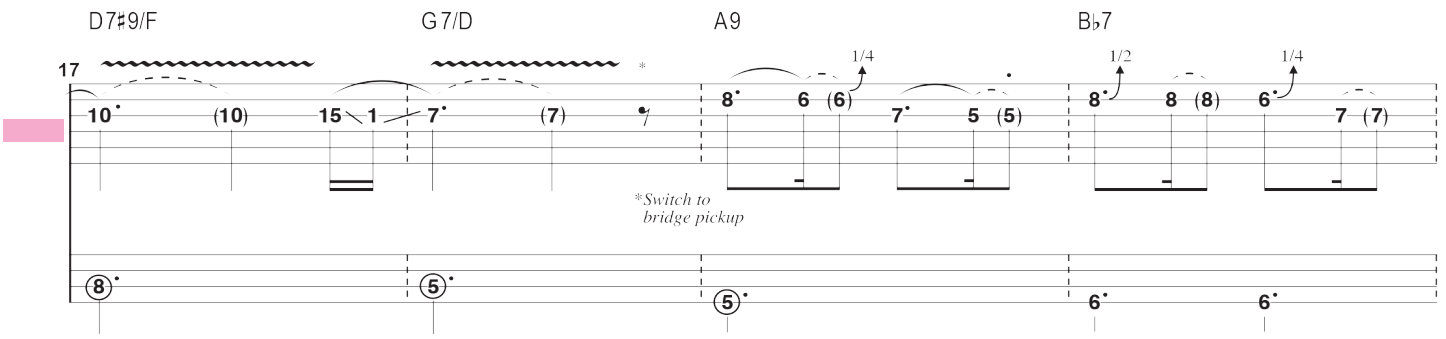
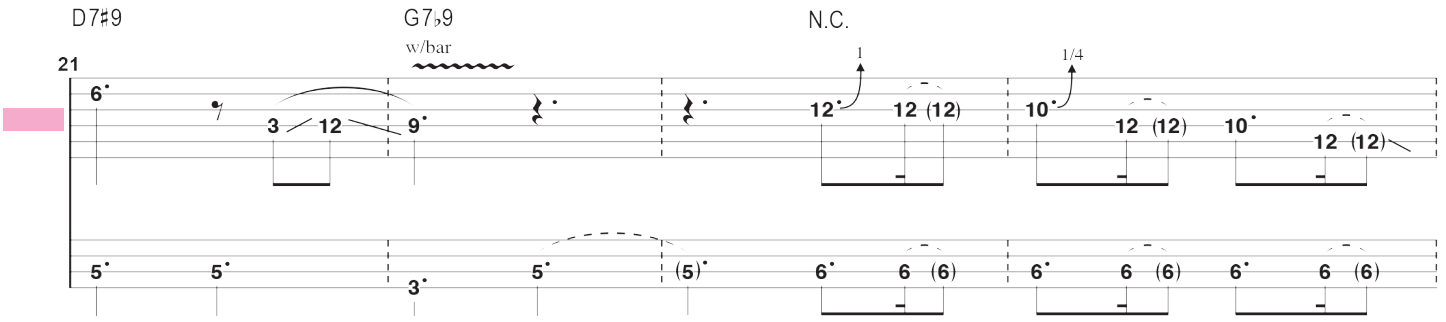
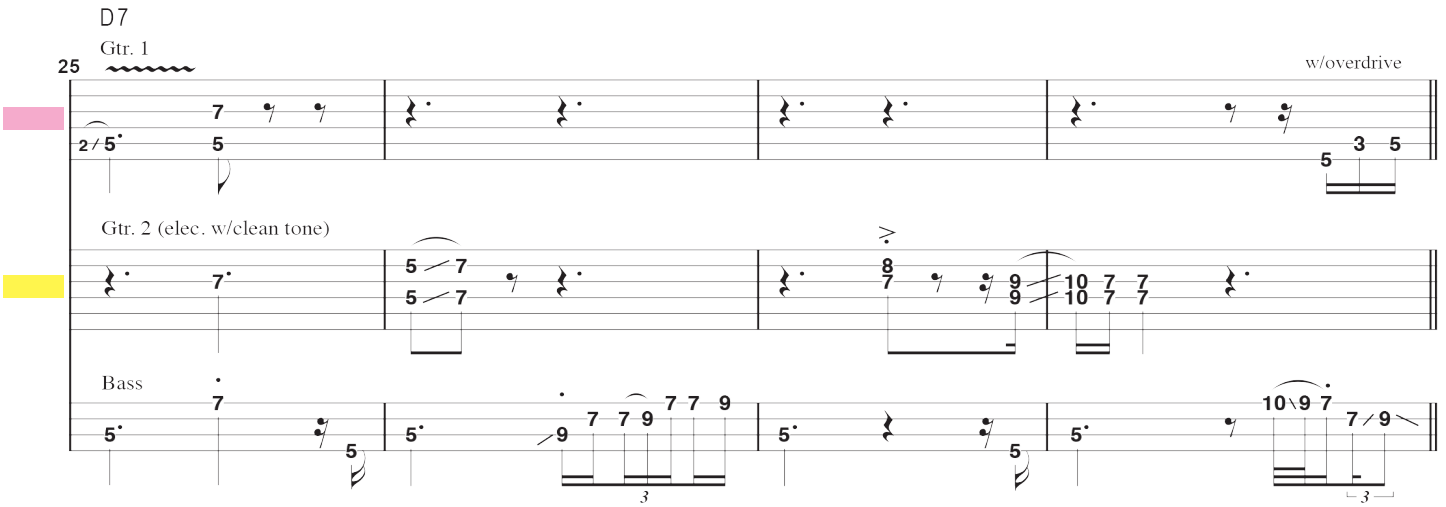
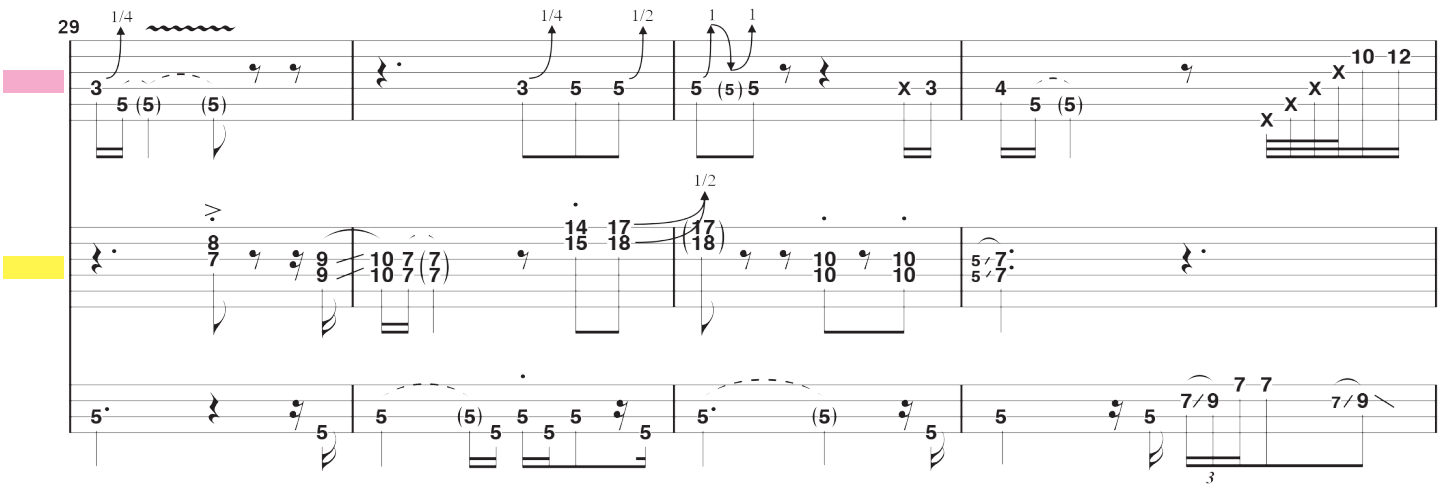


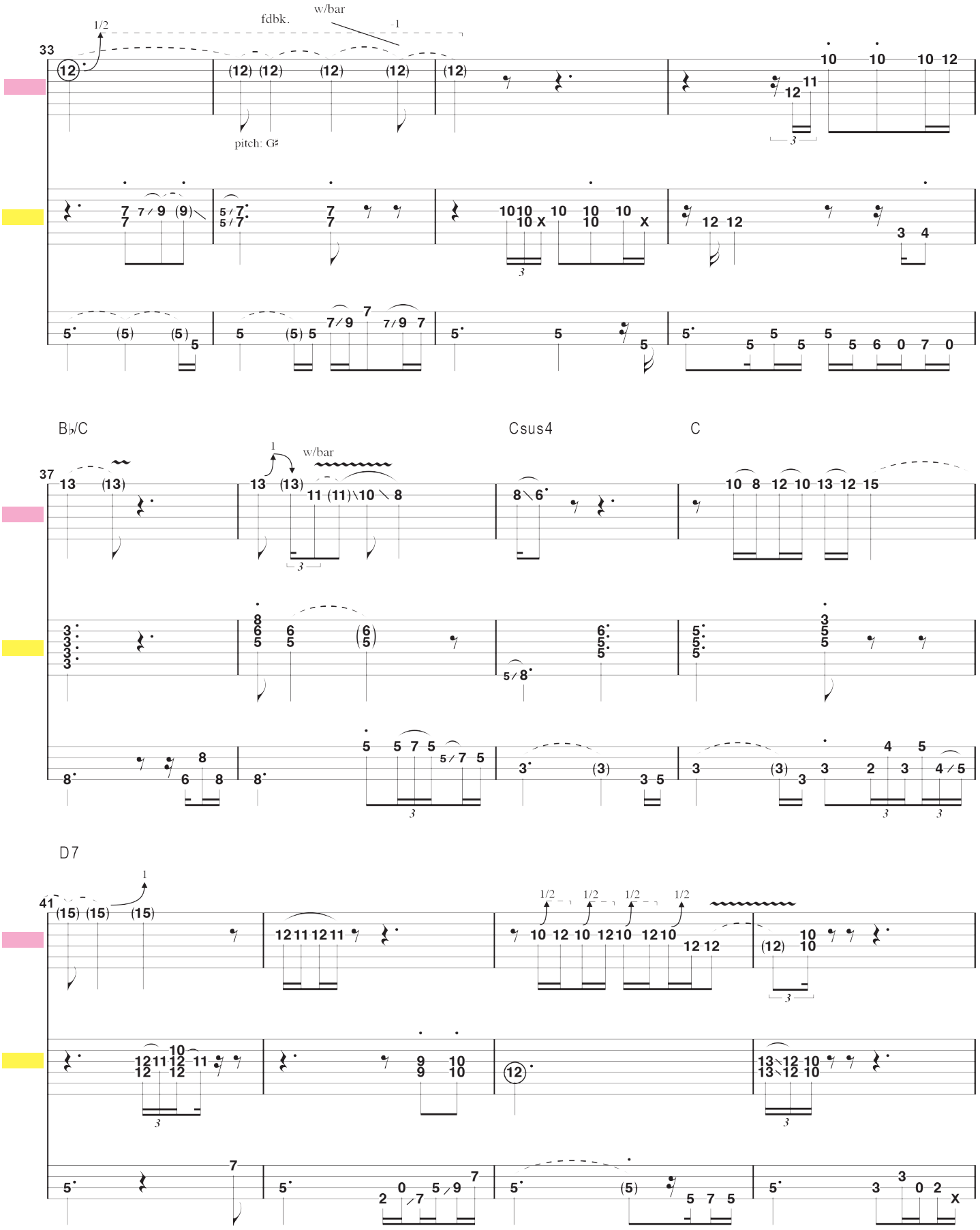


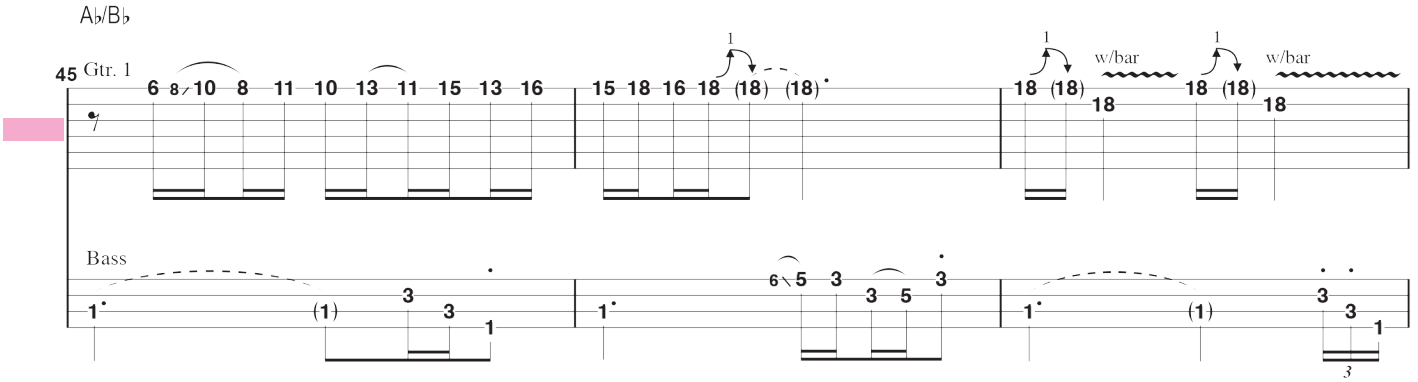
Slowly ♩. = 38 (1:18)

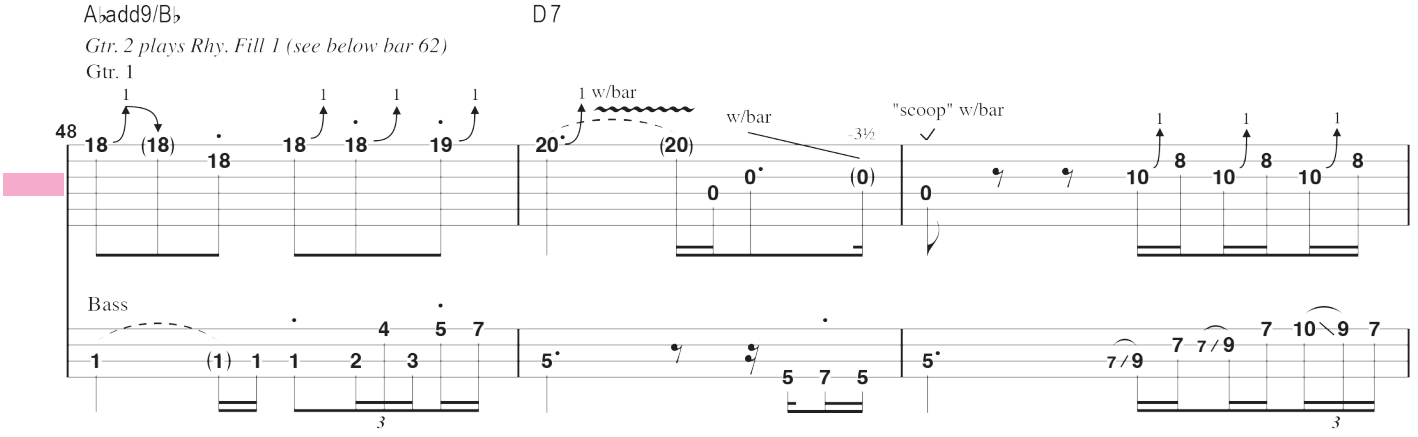


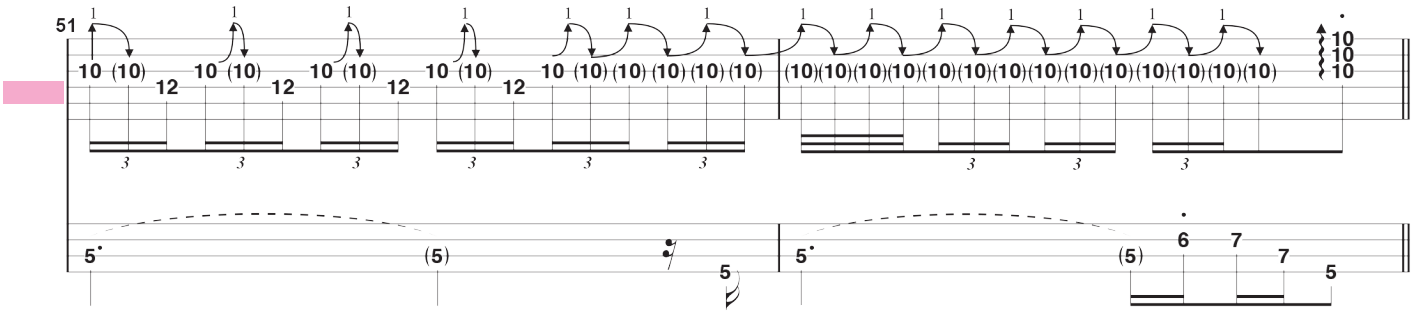
B (1:31)



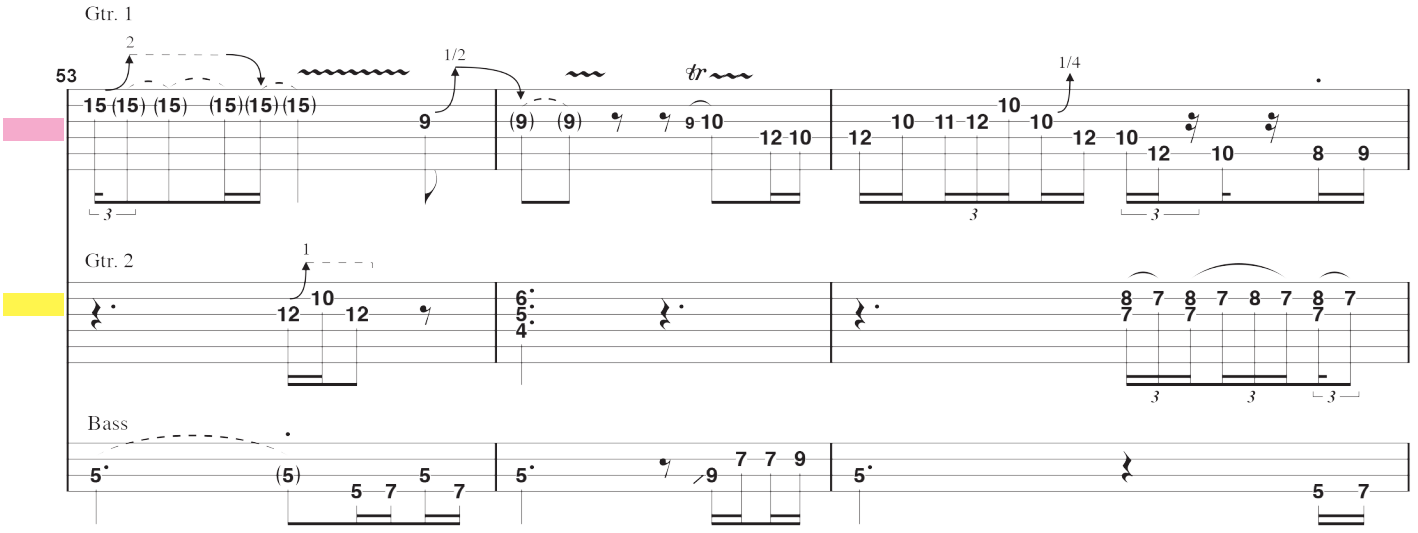
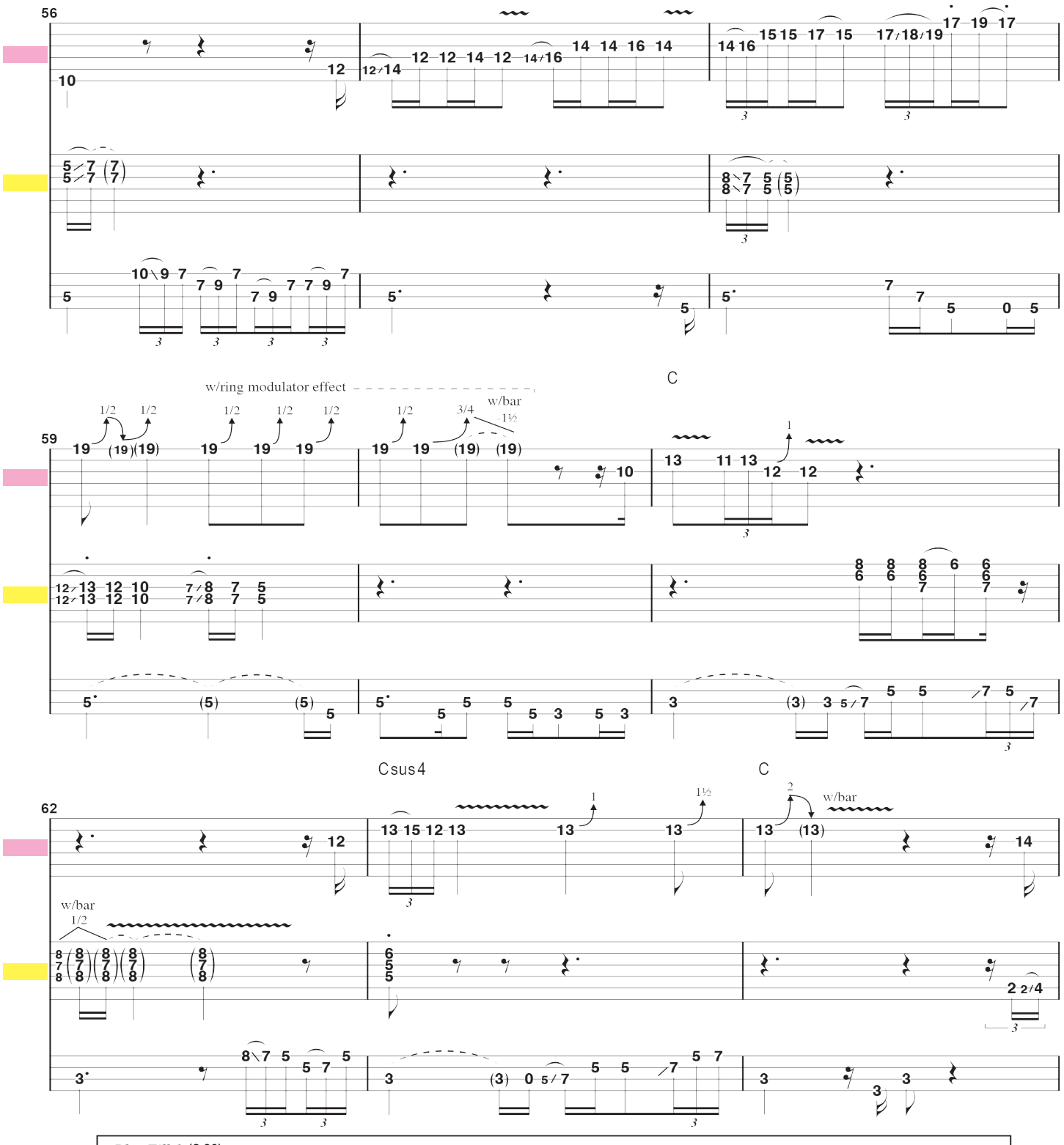

33
1/2
fdbk.
w/bar
pitch: G♯
B♭/C
Csus4
C
37
w/bar
D7
41

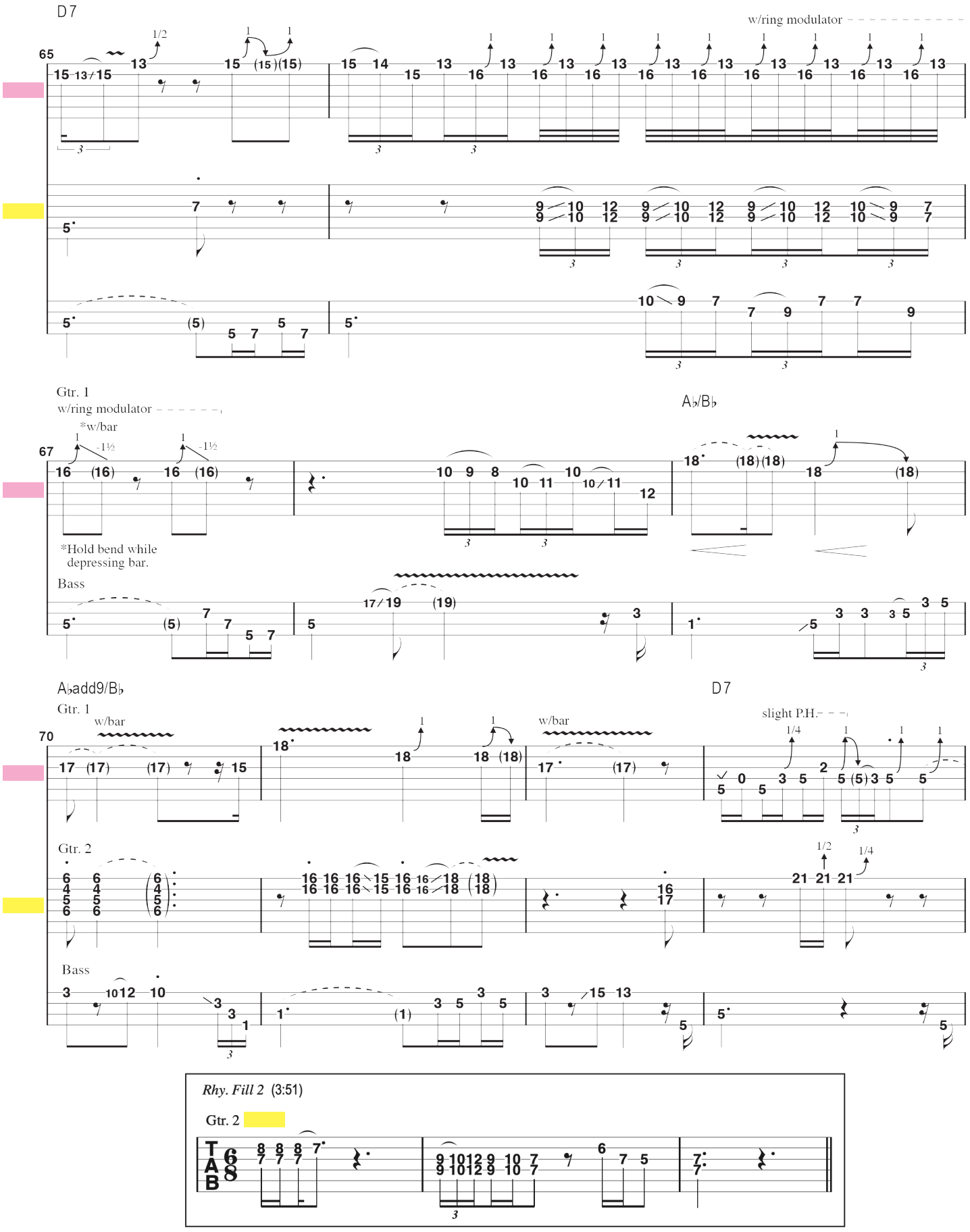

A♭/B♭
45
Gtr. 1
w/bar
w/bar
Bass

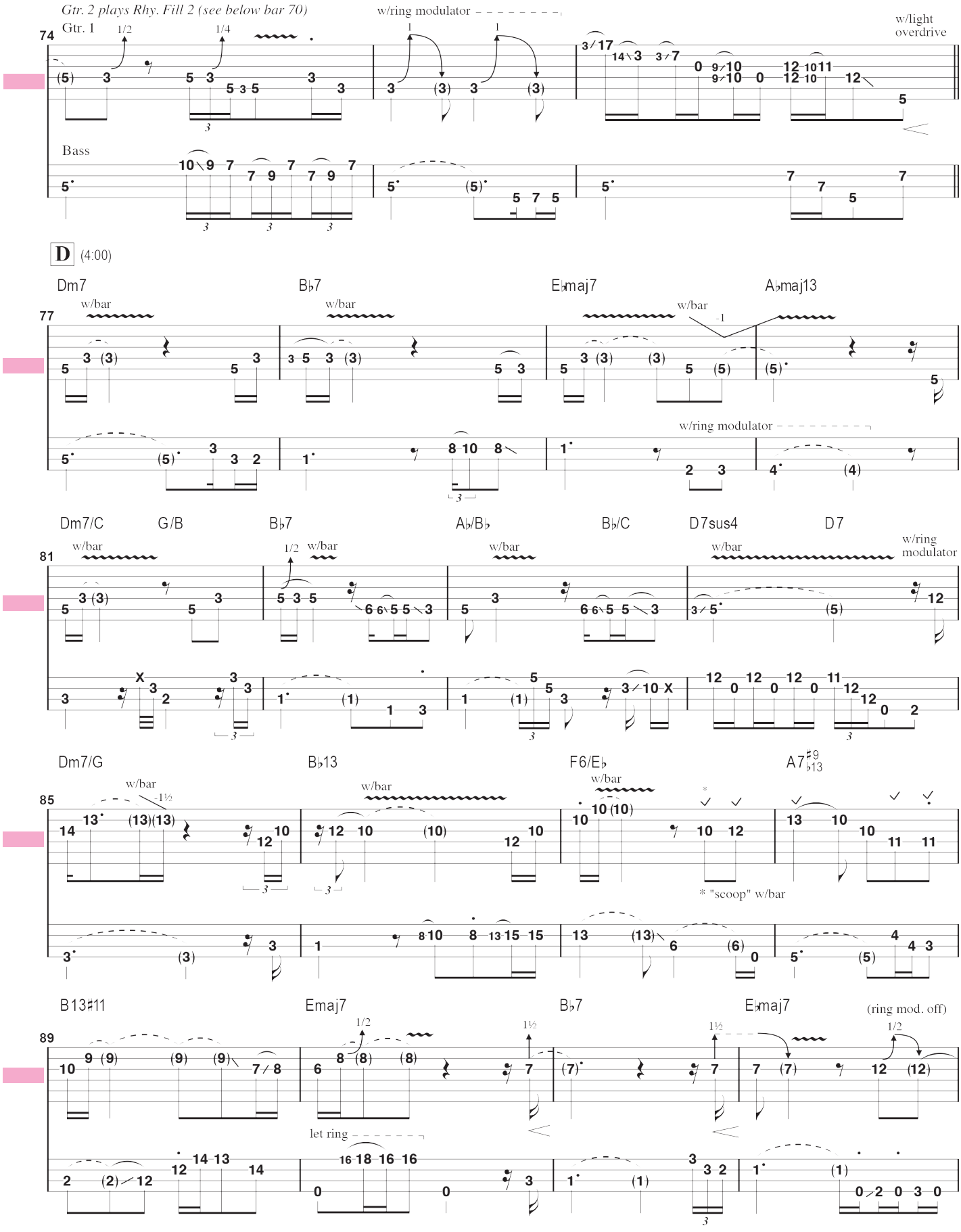

A♭add9/B♭
D7
Gtr. 2 plays Rhy. Fill 1 (see below bar 62)
Gtr. 1
48
1 w/bar
w/bar
"scoop" w/bar
Bass

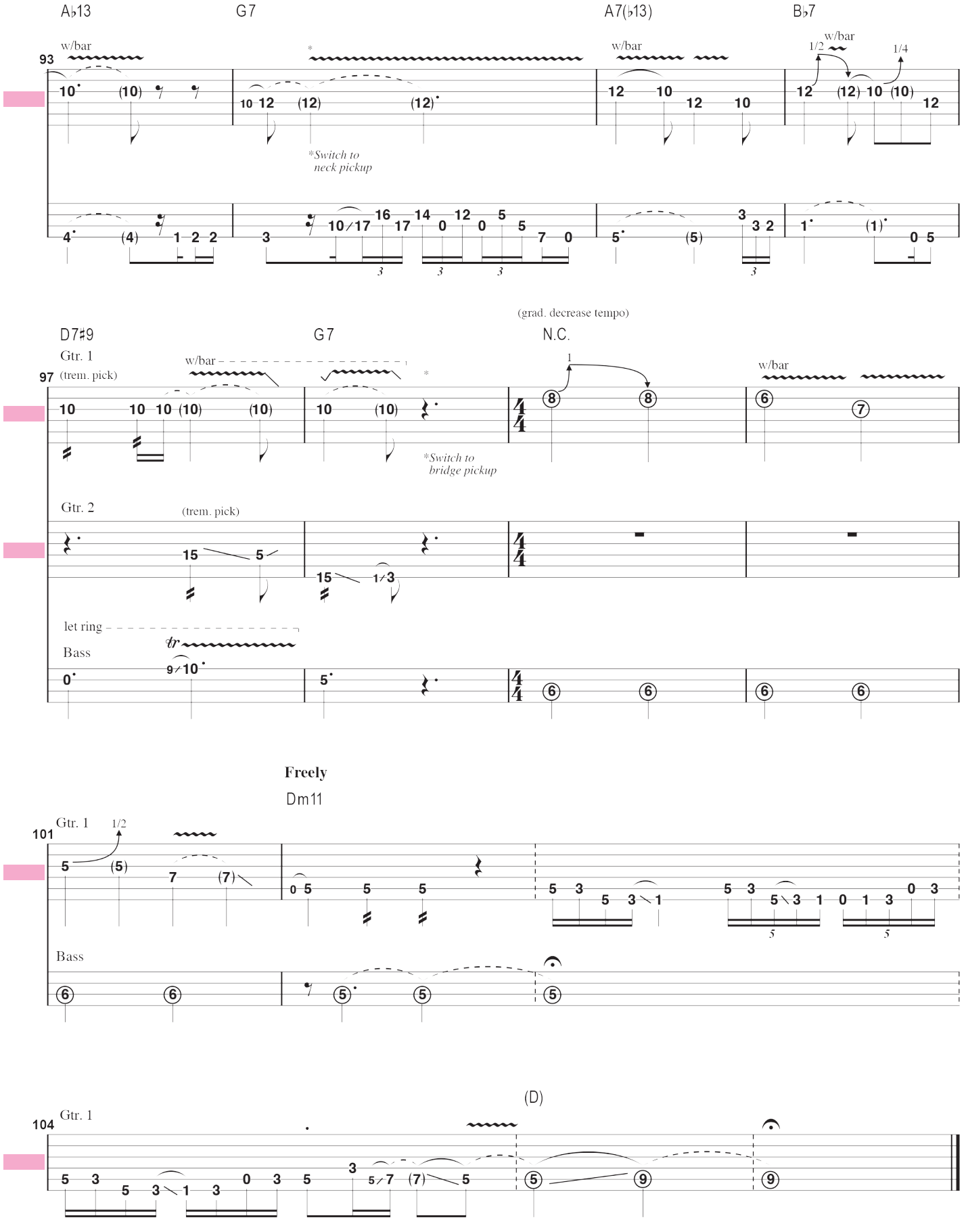

51

C (2:46)


Gtr. 1
53
1/2
1/4
Gtr. 2
Bass

56
59
62
w/ring modulator effect
w/bar
C
Csus4
C
w/bar
w/bar
Rhy. Fill 1 (2:30)
A♭add9
(D7)
Gtr. 2


D7
w/ring modulator
65
Gtr. 1
w/ring modulator
*w/bar
67
*Hold bend while depressing bar.
Bass
A♭/B♭
A♭add9/B♭
Gtr. 1
w/bar
70
Gtr. 2
Bass
D7
slight P.H.
Rhy. Fill 2 (3:51)
Gtr. 2
T
A
B


Gtr. 2 plays Rhy. Fill 2 (see below bar 70)
74
Gtr. 1
w/ring modulator
w/light overdrive
Bass
D (4:00)
77
Dm7
B♭7
E♭maj7
A♭maj13
w/bar
w/ring modulator
81
Dm7/C
G/B
B♭7
A♭/B♭
B♭/C
D7sus4
D7
w/ring modulator
85
Dm7/G
B♭13
F6/E♭
A7♯9♭13
* "scoop" w/bar
89
B13♯11
Emaj7
B♭7
E♭maj7
(ring mod. off)
let ring


A♭13
G7
A7(♭13)
B♭7
93
w/bar
*Switch to neck pickup
1/2
1/4
(grad. decrease tempo)
D7♯9
N.C.
Gtr. 1
(trem. pick)
*Switch to bridge pickup
Gtr. 2
let ring
Bass
97
Freely
Dm11
101
104
(D)

"AERIALS"

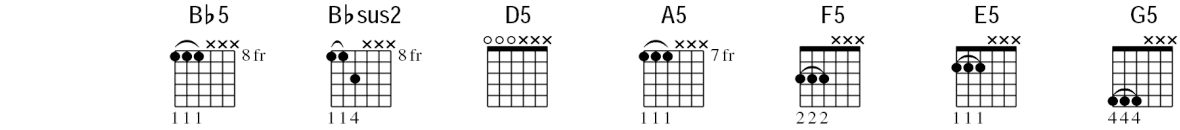
System of a Down

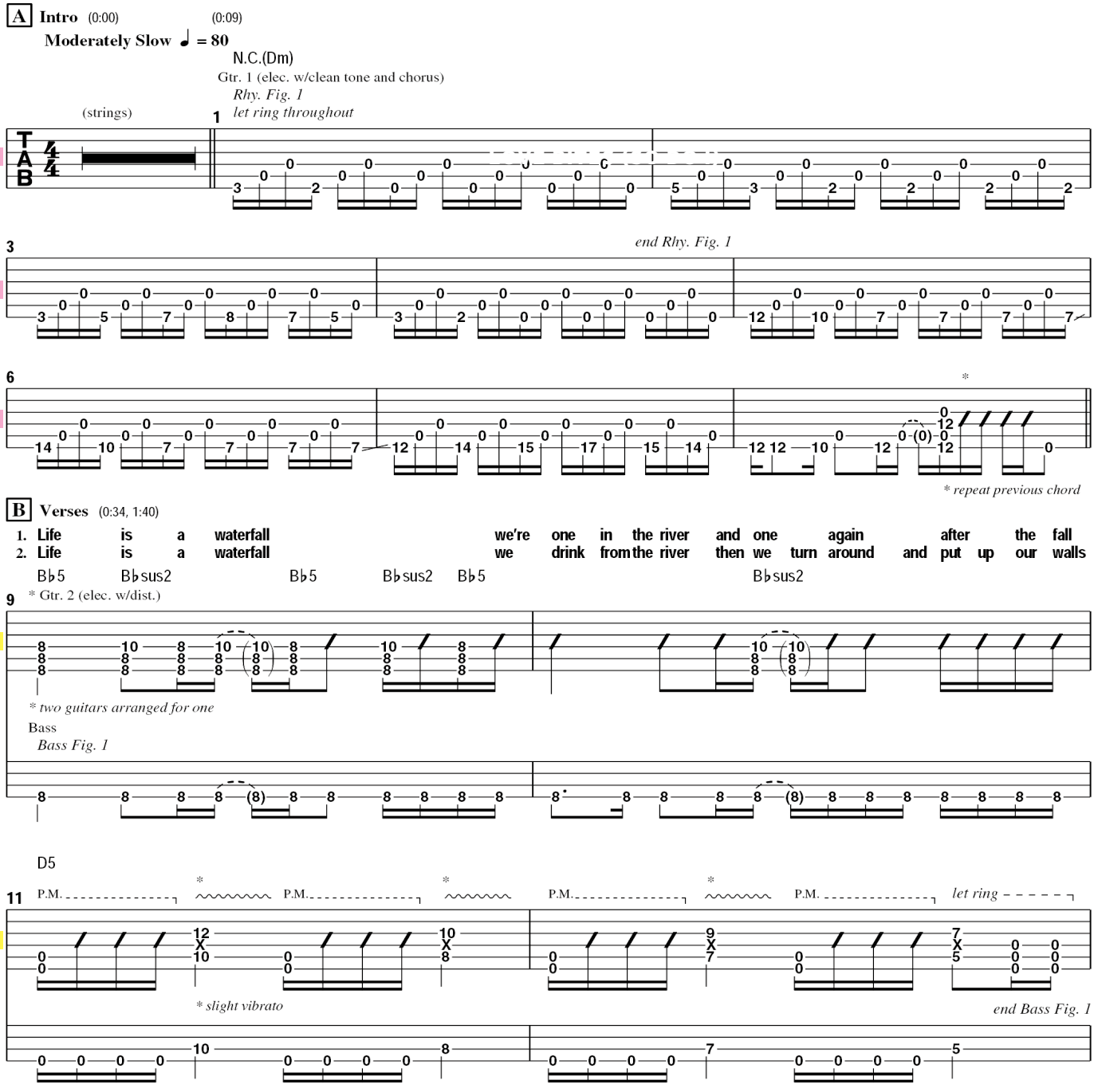
As heard on **TOXICITY**

Words and Music by **DARON MALAKIAN** *and* **SERJ TANKIAN** • *Transcribed by* **MATT SCHARFGLASS**

All guitars are in DADGAD tuning, down one whole step (low to high: C G C F G C).
Bass tuning (low to high): C G C F.

All notes and chords sound one whole step lower than written (key of C minor).





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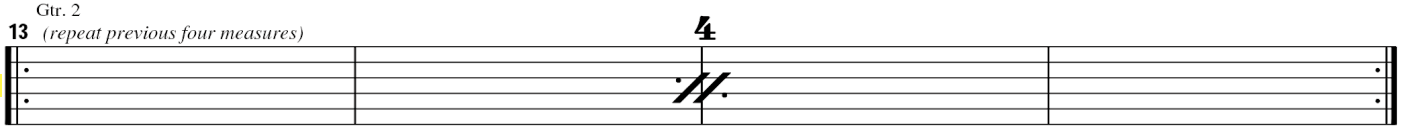
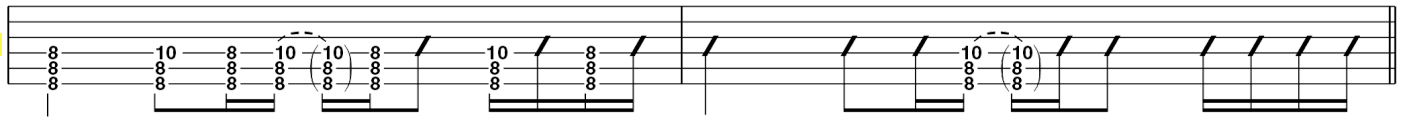
(1., 2.) Swimming through the void we hear the word we lose ourselves but we find it all 'Cause
we are the ones that wanna play always wanna go but you never wanna stay And

Gtr. 2

13 *(repeat previous four measures)*

Bass plays Bass Fig. 1 two and one half times (see meas. 9)

(2nd time) skip ahead to D

we are the ones that wanna choose always wanna play but you never wanna lose

17 B♭5 B♭sus2 B♭5 B♭sus2 B♭5 B♭sus2

C 1st Chorus (1:16)

(2nd time only)

Aerials in the sky

N.C.(Dm)

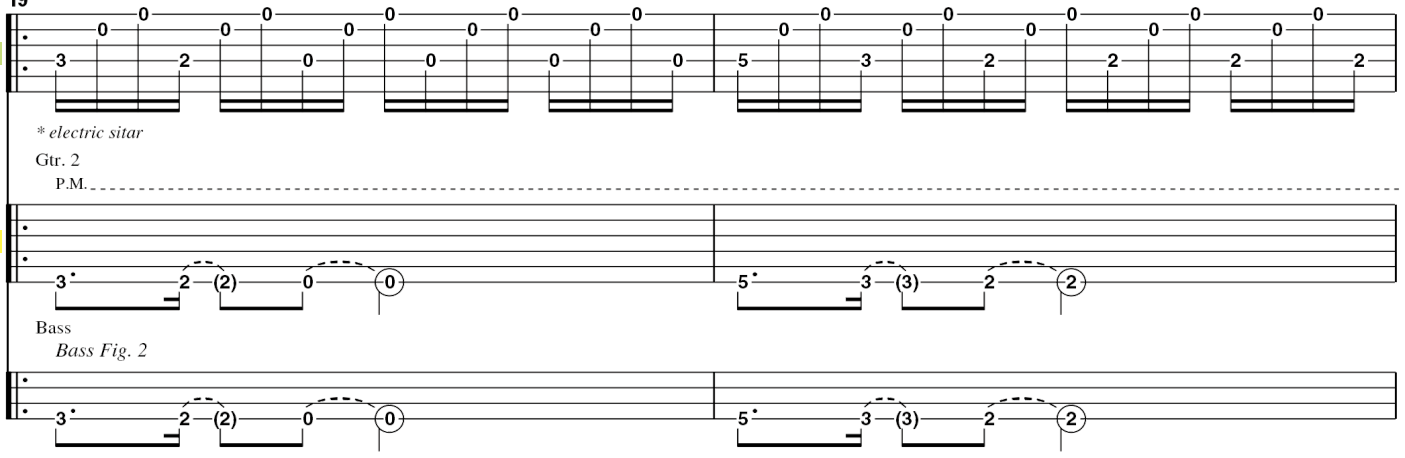
Gtr. 1 plays Rhy. Fig. 1 one and one half times (see meas. 1)

* Gtr. 3 (clean elec.)

Rhy. Fig. 2

let ring throughout

19



** electric sitar*

Gtr. 2

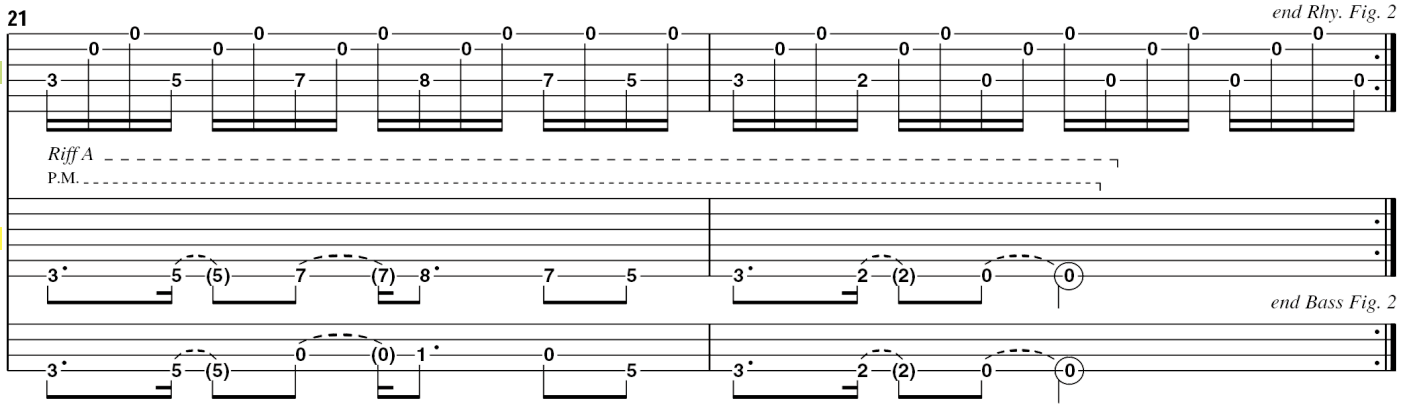
P.M.

Bass

Bass Fig. 2

1.

21 *end Rhy. Fig. 2*



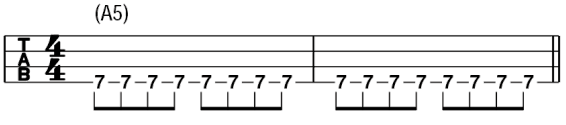
Riff A

P.M.

end Bass Fig. 2

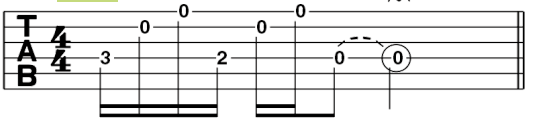
Bass Fill 1 (2:22)

(A5)



Fill 1 (3:47)

Gtr. 3



2. When you lose small mind you free your life

go back to verse B

Gtr. 2 repeats Riff A (see meas. 21)

23 Gtr. 3

Gtr. 1

Bass

D (2:22)

Oh

A5

25 Gtr. 2

P.M.

E **Interlude** (2:28)

F5 E5 D5

Bass plays Bass Fill 1 (see previous page)

Bass plays Bass Fig. 2 (see meas. 19)

28 G5 F5 E5 F5 G5 A5 B♭5 A5 G5 F5 E5 D5

F **2nd Chorus** (2:40)

(1.) Aerials in the sky When you lose small mind you
(2.) Aerials so up high When you free your eternal

F5 E5 D5 G5 F5 E5 F5 G5 A5 B♭5 A5 G5

31

Bass plays Bass Fig. 2 until end (see meas. 19)

free your life
prize

(3:03)
(1.) Aerials in the sky
(2.) Aerials so up high
(3., 4.) Ah ah

F5 E5 D5 N.C.(Dm)

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)
Gtr. 3 plays Rhy. Fig. 2 four times (see meas. 19)

34 P.M.

1., 2., 3. 4.

When you lose small mind you free your life
When you free your eternal prize
ah

Gtr. 2

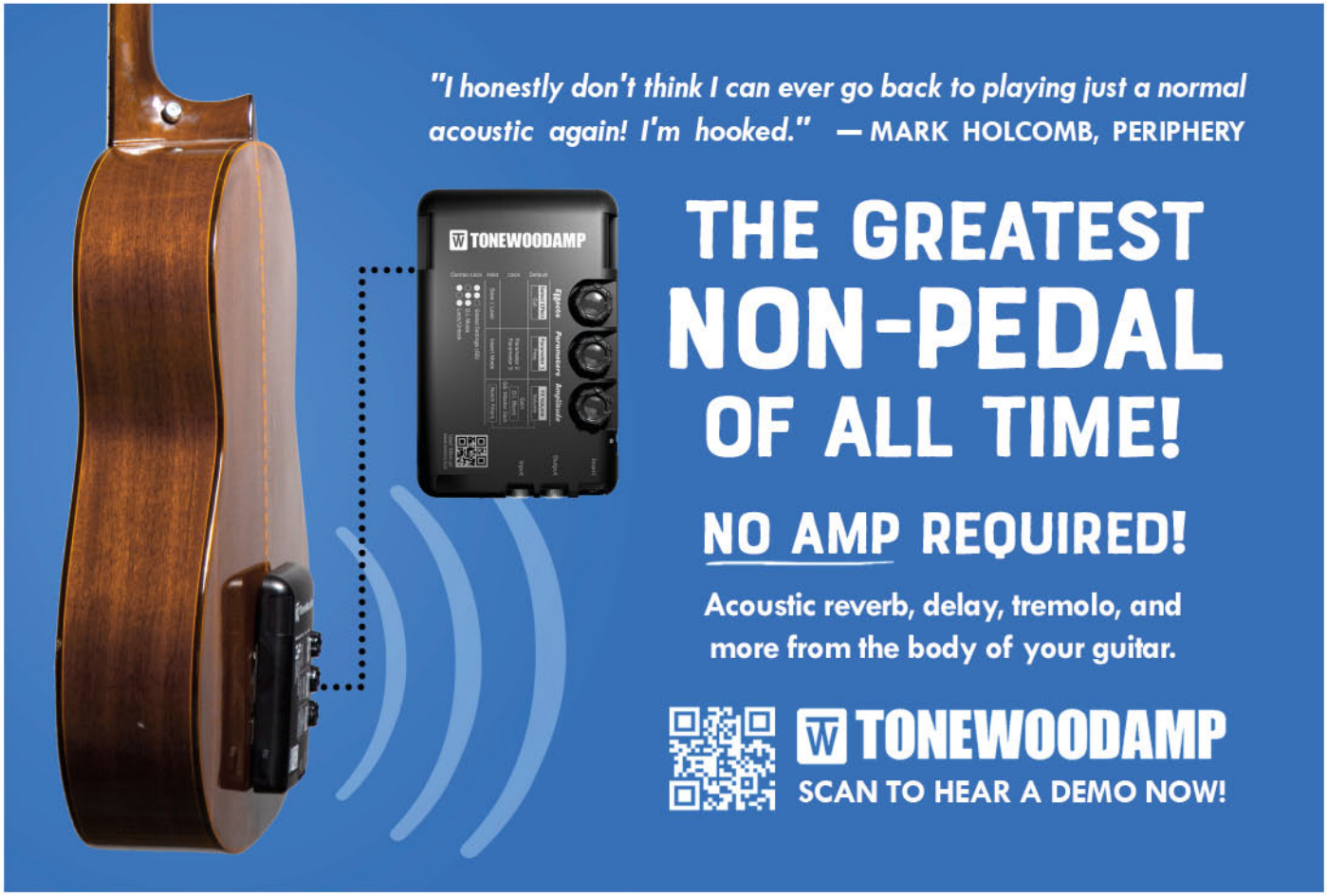
37 P.M.

Gtr. 3 plays Fill 1 (see previous page)

Gtr. 1

**Gtr. 2 doubles and palm-mutes notes on* 6.

"AT LONG LAST, I HAVE MY
ULTIMATE
DUAL
ECHO
IN A SINGLE PEDAL!"
- ANDY TIMMONS
KEELEY
SCAN HERE
TO LEARN MORE
TIME
LEVEL
FDBK
(PRESS)
RATE
TONE
DEPTH
RHYTHM
STATUS
HALO
ANDY TIMMONS
DUAL ECHO
PRESETS
1 2 3
A
B
KEELEY
OUT
MONO / L
R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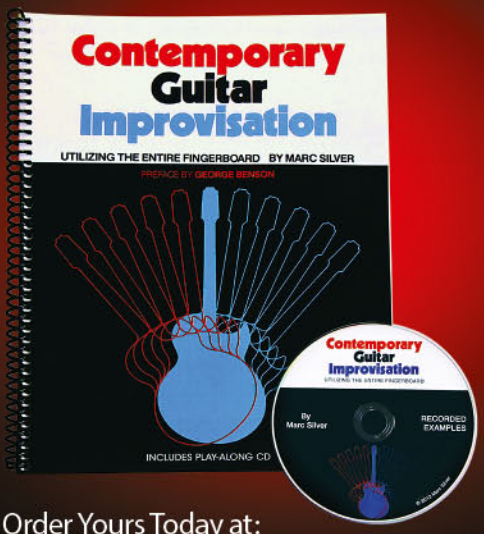

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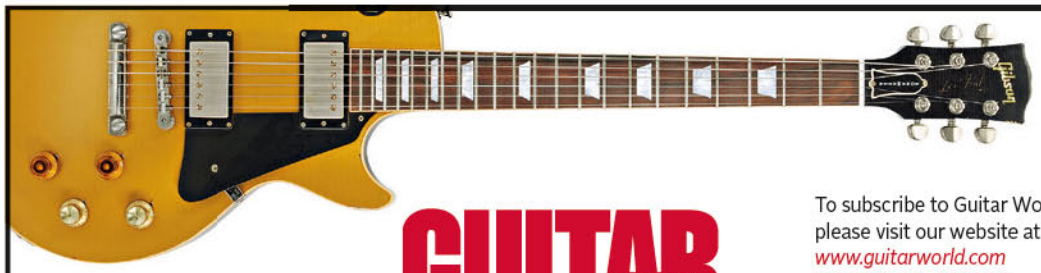
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BY CHRIS GILL

1976-PRESENT HEET SOUND PRODUCTS EBOW

CATEGORY: EFFECT

An EBow Plus, photographed in 2012

JOSEPH BRANSTON/FUTURE

SUGGESTED SETTINGS

EBOW SOLO: *A neck humbucker and an amp with a high-gain setting and boosted midrange (or an overdrive/distortion pedal) provides smooth, singing sustain.*

EBOW SYNTH: *Paired with anything from a simple delay pedal to a sophisticated unit like an Eventide H90, Hologram Microcosm or Meris LVX, an EBow can provide dazzling pads, textures and even portamento leads. Playing slide can be particularly inspiring.*

THE HEET SOUND Products EBow is probably one of the most underappreciated tools for guitar. It has remained in continuous production ever since 1976 and appeared on literally hundreds of recordings and hits, yet it rarely gets mentioned — even by players who have used one frequently. It's not expensive (the current street price is about $100); it's very easy to use; and it's more versatile than most guitarists realize.

The EBow is sort of an "electronic bow," but instead of dragging the device across strings it employs a pickup and pulsating magnetic feedback circuit to drive a string into vibration without coming into contact with the string. In addition to providing infinite sustain capabilities, the EBow gives players greater expressive control over a note's attack and decay, enabling the emulation of various wind, brass and bowed string instruments as well as synth-like tones.

Over the years, Heet Sound has released four distinct versions of the EBow, with each version getting a different cosmetic makeover. The first version (1976-1983) had a chrome-plated plastic enclosure with a blue logo and was automatically activated by lightly plucking a string. The second version (1983-1989) had a black plastic enclosure and red logo, and upgrades included more powerful drive and an on/off switch. The third version (1989-1998) was also black but had a white logo. This version featured enhanced sensitivity and faster attack. The fourth and current version (1998-present) is called the EBow Plus. It has had a few different color plastic enclosures (light gray to dark gray), and its upgrades include a three-way switch with normal/off/harmonic mode (octave up) settings and a blue LED. The differences between each version are subtle, with the chrome version being well suited toward more mellow, flute-like tones, the second and third iterations sounding more aggressive and performing techniques like string-sweeping arpeggios better, and the current version delivering a satisfying "Goldilocks" middle ground.

The EBow has appeared on hundreds of recordings and hits, yet it rarely gets mentioned — even by players who have used one frequently

The list of artists that have used EBows and the songs featuring them found over at the ebow.com site is quite surprisingly long and diverse. Some of the uses are very subtle background textures or feedback-like sustaining notes (like Blue Öyster Cult's "Don't Fear (the Reaper)" and Alice in Chains' "Heaven Beside You") or simple melodic lines (like Blondie's "Dreaming"). However, quite a few guitarists have explored the EBow's potential as an expressive instrument unto itself, with Phil Keaggy's "Amazing Grace" being almost a demo reel for the device. The EBow was particularly popular during the Eighties, playing a big role in Big Country's bagpipe-like guitar tones as well as songs by Tones On Tail ("Christian Says"), Love and Rockets ("Seventh Dream of Teenage Heaven" — Daniel Ash really loved him some EBow), Bill Nelson ("The October Man") and dozens of others. From the Nineties onward, other notable EBow appearances include the Red Hot Chili Peppers ("Falling Into Grace"), Radiohead ("My Iron Lung," "Talk Show Host"), Van Halen ("Spanked"), Metallica ("Unforgiven") and Foo Fighters ("Subterranean").

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